THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

An Interesting Antithesis in Two Conspicuous Comedians—A Week of Dramatic Chestnuts—Old Fancies Stir and Shoot in Reminiscent May—A Box of Wood-Flowers—Prevalence of the Spring Fever—Barrett, the Gaunt, Stricken Hickory—Miss Mitford's Imposing Array of Declamation and Spectacle—The Dog Show the Swell Thing—The Feminine Fashion in Canines.

Popularity is not a measure of talent or of character. If it were, Dixey would be the most gifted actor on our stage, for he is without doubt the most popular.

Men of strong individuality do not become popular pets until they are embalmed and can't run against people's prejudices. The most popular fellows are the fellows who never say *no* to anybody or anything.

But for all that we may allow without grudge that if there is a place anywhere for men of beamy good nature and handsome amiability it is in the house of light entertainment, where people pay their money to have their weaknesses tickled and their senses caressed.

To those who care to study character as it is presented in the persons of popular players, there is an interesting antithesis in the two conspicuous comedians, Dixey and Goodwin. Both make their appeal from the same stage. One has achieved a personal popularity that has seldom been equalled; the other has defied it.

For a long time I supposed that this was owing to Goodwin's superior talent. I am now prepared to reverse my judgment from a closer study of the man.

I really thought that Goodwin's lack of grip in New York was owing to his individuality. I think now that it was owing mainly to a querelous, incorrigible and reckless antagonism.

I gave him credit, from a purely theatrical standpoint, for being an artist, and somewhere said that if Dixey was a Caliban, Goodwin might be a Prospero in comedy.

Alas! what glib mistakes we make!

Dixey walks upon the scene where Goodwin has been struggling, and all at once the sick chamber shines like a play-room.

In anything like a contest of merits talent with two lungs will always beat genius with only one. Mr. Goodwin tried novelties—ran from low comedy, which he burlesqued, to opera, which he couldn't sing, and there was a continual stress—an uncomfortable and querelous effort all through.

Dixey comes on with a "chestnut," and the bells all ring merrily. So an old comfort is better than a new distress.

And speaking of chestnuts, it has been a week of them.

Think of The Shaughraun and Rip Van Winkle and Meg Merrilies and Adonis, all blooming together like last year's dried bouquets, because it is Spring. And somewhere, just back of it all, the slightly worn but still delicious voice of Patti singing "Home, Sweet Home," and Denman Thompson playing it.

Reminiscent May; how the old fancies stir and shoot!

Somebody has sent me, and I have this moment received by mail a little box—it isn't bigger than a cake of castile soap.

I have stopped writing and pried the cover off with my paper-knife. While I am doing it vagrant suspicions and delicate expectations chase each other through my mind. It may be a little pin set with crysoberes and a diamond in the centre, sent by Pauline—whom I have loved—as Boucicault wittily said the day, with the nib of my pen instead of the plume. It may be that ruby ring that I gave to Mignon to stop her tears, and which she carried off when she married the end-man and went to Australia. It may be a gold medal from Mr. Fiske, daintily inscribed with just such a touching tribute as he could write. It may be a few ounces of dynamite and a percussion cap that will go off as I pry at the lid: a wicked precaution on the part of my friend Joe Howard, who has written a life of Henry Ward Beecher, and is awfully afraid that I will say somewhere that now we may expect Eli Perkins to write a life of Dr. McCosh. It may be—

But no. I get the lid off carefully. A faint, far away perfume comes up—it reminds me in its exquisite delicacy of Bunner's line:

"The dreams of childhood's dreams."

I turn the box over on my page, and there tumbles out a handful of little wood flowers—that's all.

They are crisp and dewy, and their tiny stems are moist and tender. They shine with pale colors, bits of glinting blue like the Spring pools in the wood or patches of May sky, flushes of pink that have a peach-tree promise, and remind you of the fresh blush on a baby's face.

I hunt all over the box. There is no name. The cancelling stamp is undecipherable. I study the address and give it up. I bend down lovingly and salute the dewy little messengers, and there is a smart fellow way down in here somewhere looking on and saying: "Just as if you didn't know, you old fool—just as if it was neeessary for her to scrawl explanations to you—just as if it wouldn't have taken all the dew and sparkle and delicacy out of the thing to have had to explain it. Just as if you had forgotten the lines you wrote in her album—just as if this verse had passed out of your hypocritical head":

My girl is far away and fair;
She wears a pansy in her hair,
And never knew a moment's care.
She lives beyond the world's distress
In scented paths of loveliness.
She never caught the speech of guile;
You'd know her heart beat by her smile,
For always when the world is sad
She's rainy, sweet and blossom-glad.

Come off, you old fraud!

Then I get up, strike myself once or twice on the breast, and in an attitude of supreme self-condolence exclaim:

"Nym, you've got the Spring fever!"

So has the theatre, my dear Fiske. When you see all these buds bursting again, and recognize in them the same old flowers; when Boucicault pulls up The Shaughraun and walks off on the stalk, when Dixey re-blossoms and Joe Jefferson—like an ancient lilac there in the corner of the Catskills—begins to fling the same old odor on the air—you may know it is May.

The atmosphere of art, like the atmosphere of the door-yard, reeks with sentiment.

And there rises that gaunt, stricken hickory—Lawrence Barrett. Not a blossom of sentiment on that. The Spring winds whistle through it harshly. Some vines of rhetoric and creepers of histrionism have festooned it, but it stands nobly bleak amid all the trivial flowrets of the season.

Rienzi! What an odd, imposing array of mixed declamation and spectacle. Processions and platitude. High sounding rhetoric that whirls round but never gets anywhere. Splendid decorations on a dead theme. Gorgeous trappings, like the plumes on a hearse, Resonant words, but no heart beats. Multitudes of people, but no passion. Frills of art, but no thrills of feeling. Oratory, but no sympathy

Rienzi is so ponderous that it wearied me. It reminded me of one of those civic cavalcades, when you stand on the front steps for two hours, and see something multitudinously weird, and wonder at the magnificence and feathers of the grand marshals and drum-majors.

From the spectacular point of view, Rienzi has been much rebuilt and adorned. But it is, after all, a procession with a militia general. It feasts the eye but famishes the heart, like a ballet or an array of crockery.

If Mr. Barrett had been a preacher instead of an actor—

But, good Heavens! what am I talking about—he is.

He is a declaimer. Whenever he pours—I think of a pulpit. I can't help it. His magnificent voice rings in my recollection for hours. But I forget what he said. It has fallen into a hortatory whine. It's as far away from the natural speech of man as we now know him as is blank-verse itself.

This brings me back to my starting point. There isn't an actor that I know who has more character than Lawrence Barrett. His will is indomitable, his intelligence acute, his judgment evenly balanced. He has fought up to a proud eminence against almost insuperable obstacles in himself and around him. But I don't think he ever wooed or won a human throb of sympathy by his art. The best we could do was to admire it all coldly, and praise him honestly for his executive abillty.

How all this strikes at the Coquelin-Lewes theory that mere intelligence and volition make an actor!

Men of obdurate, agressive personality, which invariably is a matter of volition or will, are always the worst impersonators. They have too much character of their own to assume every character that comes along.

Your great actor is an instrument no less than a player. And it is always the effort of the player to keep the instrument subordinate to the idea. Fancy a piano that insisted on asserting its organization; its strings, its dampers, its pedals, its sounding-board!

The whole effort of the pianists has been to get rid of thsse things in expression.

It was always a false reflection made by the ear upon Levy that there was more cornet than music, just as it is a standing reflection upon Wagner that there is more wood and brass than tissue and temperament in his human performances.

Mr. Barrett's efforts to play upon himself are manly, courageous, voluminous, defiant. But it would be infinitely better if he were occasionally so abeyant that he could be played upon by unseen forces and spiritual fingers.

Barrett doesn't belong to the Spring. Put him in November,

I dare say he is a hero, but he never has the Spring fever.

Speaking of Spring fever, did you see Elaine at the Madison Square? How tissuey Tennyson is on the boards, isn't he?

Some of the ladies said it was a dream of beauty. They were right. But all lovers of Tennyson will remember the shock that Salvini gave them in that mounted poem. Salvini might as well have tried to play Puck.

Tennyson can no more be played than can Shakespeare's Tempest.

In fact there are spots in all Shakespeare's works where the play stops and the poet comes on. Fancy a modern playwright stopping the action of his drama, as Shakespeare invariably does, to say a beautiful and often irrelevant thing.

Think of Macbeth coming to a dead halt while Duncan and Banquo eulogize a little bird—the temple-haunting martlet.

Tennyson on the stage resolves himself into pictures and lines.

I am not sure that pictures and lines, if we could always get them as pure and soft as those shown in Elaine, would not be better than so much situation, unless, indeed, it all fell to the level of Bronson Howard's Met by Chance.

And now, having got to the place of Howard's exploit, let me say that I didn't get to the Lyceum Tuesday night, simply on account of the dog show. My nieces said, with tears in their eyes, that if I didn't take them to the dog show they'd cut me all Summer. I couldn't afford that. They have croquet grounds and watermelon patches and cool country bed-rooms where the mosquito is unknown. I don't believe they can tell a collie from a coyote, but to go to the dog show is the swell thing.

It was more radiant than the charity ball, and those charming girls patted all the bulldogs on the head and chucked all the mastiffs under the chin, keeping one eye on the Spring dresses.

Next to having your back dislocated on the Tantivy coach—my girls inform me—is to do the dog show in full evening dress, and it is amusing to hear society belles discussing in and out breeding and "points."

However, I confess there is something jocund in the little canine beggars: their contempt for society, their "Yaps" for liberty and their noble impartiality always thrill me with delight.

Ever since Lester Wallack gave me that pack of foxhounds—you may have seen me on the Fifth avenue Sundays courting—I have been very fond of dogs.

There's such fun in keeping a pack on a flat.

I ought to mention that the feminine fashion in dogs changes every year. I've kept an account of it and here is the record:

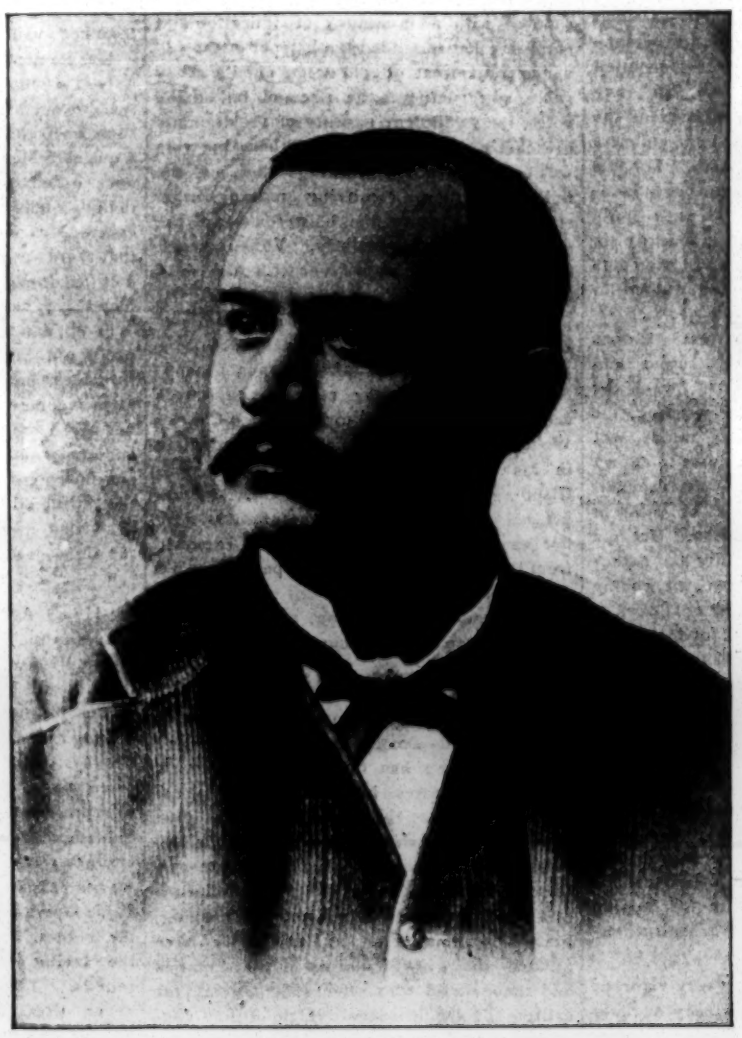
1880.....Black-and-tan terriers.
'81.....Yorkshire terriers.
'82.....Fox-terriers.
'83.....Pugs.
'84.....Skye-terriers.
'85.....Collies.
'86.....Setters.
'87.....Mastiffs.

Next year I am told it will be beagles or dashhunds.

NYM CRINKLE.

P. S. McKee Rankin killed Kelley. If he hadn't called him the Wagner of America he would have had a show. The musical editor of the *Evening Post* frothed at the mouth, I am told. Nothing could be so wild as to think of accompanying Macbeth. It is very much like painting a statue. Locke, who first did it, made a mistake.

You can't polish the Pyramids, and Macbeth, not being a symphonic poem, it becomes programme music when set. N. C.



JOHN B. SCHOEFFEL.

The Actors' Fund.

During the two weeks ended April 30, the Executive Committee considered six applications for relief—all favorably. There are five applications on file. During the same period there was expended in relief $418.85, including two funerals.

There are now sixteen persons on the relief-list.

New members and annual dues paid in: Joseph Weldon, Carl Smith, Dora Branscomb, Edward A. Stevens, Gibert Ely, Jennie Weatherby, Isaac B. Rich, Harrison Grey Fiske (six years), Amy Lee, George F. France, Lulu Delmay, R. F. McClannin, Dodson M. Lomax, John M. Hickey, Walter E. Perkins, Estelle Gilbert, J. H. McGrath, C. L. Graves (two years), Louis Aldrich, Watson H. Gifford, L. F. Rand, J. H. McVicker (life membership).

To day (Thursday) the Trustees meet, and important business will be disposed of.

At the Theatres.

LYCEUM THEATRE—THE HIGHEST BIDDER.

Lawrence Thornhill	J. W. Pigott
Bonham Cheviot	W. J. Lemoyne
Sir Muffin Struggles	Roland Buckstone
Sir Evelyn Graine	Herbert Archer
Jack Hammerton	E. H. Sothern
Rose Thornhill	Belle Archer
Mrs. Honiton Lacy	Alice Crowther
Louise	Vida Croly

Mr. Frohman closes his season at the Lyceum with the production of The Highest Bidder, which, the programme informs us, is a "comedy" in three acts, by Maddison Morton and Robert Reece. A fairer classification would rank it as a bit of "contemporary domestic" in farce form, flavored with melodrama. It recounts the loves of Jack Hammerton, the son of a wealthy auctioneer, and Rose Thornhill, the daugher of a decayed country gentleman. Jack, thus loving Rose, consents to lend the old gentleman a touch of his art by selling the family estate under the hammer, with the latent design of bidding in the property for future contingencies. The lady, blinded by the wiles of Sir Evelyn Graine, a "bad hart.," blackleg and blackguard all in one, fails to see the lustre of the act, and it needs the device of a fruitless attempt at homicide on the part of the villain and an intercepted letter to get rid of him and let the young people come to an understanding, in peculiarly imbecile fashion, in the last act.

The authors cannot be credited with a good play. The plot is trite and improbable, and requires a stout wrench of the imagination to hold it together for even a single act. The action is confused, purposeless and sometimes even silly. The personages straggle about the stage, with little excuse for being, in a vague, aimless fashion, interfering with and misunderstanding each other; quarreling, blustering and reviling in a gross yet feeble-minded way, which very slightly helps the action, but does much to render them personally obnoxious. The best portion is the auction scene in the second act, where Jack bids in the estate It is coarse, noisy and improbably farcical; but it has life and "go" in it, and got a triple recall. The worst scene is unquestionably the last, where the two moon-calf lovers dawdle through an interminable sequence of silliness, after the fashion of second-rate operette, before falling into each other's arms. Perhaps the best thing about it all is the dialogue, which is occasionally smart and epigrammatic, but as often cheap and flashy, and thick-set with "fine old crusted" of a very ripe flavor.

Mr. Sothern finds in the light-farce part of Jack good scope for his bright and snappy, if rather metallic, style of humorous acting. Whenever in the course of the piece he has to be earnest or emotional he drops at once into conventionality and is comparatively weak. Belle Archer has in Rose Thorndyke a role which for clear imbecility, taken "straight," is quite a work of art, and she plays it with appropriate ineptitude. Lemoyne wastes some good eccentric character acting on the rather thankless part of Bonham Cheviot. and Herbert Archer makes a fair traditional stage villain. The rest of the cast, however prominent to the eye, have really little or nothing to do with the work of the piece, and do it conscientiously.

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MADISON SQUARE THEATRE—ELAINE.

King Arthur	H. M. Pitt
Lord of Astolat	Harry Edwards
Sir Torre	L. F. Massen
Sir Lancelot	Alexander Salvini
Lavaine	Walden Ramsey
Gawain	Robert Hilliard
The Dumb Servant	C. P. Flockton
Queen Guinevere	Marie Burroughs
Elaine	Annie Russell
Llanyd	May Robson
Roselle	Marie Greenwald

At the Authors' matinee on Thursday afternoon, at the Madison Square, Mr. Palmer presented to his friends Elaine, the long expected work of Messrs. George P. Lathrop and Harry Edwards, founded on Tennyson's idyl of that same title. The audience was, more than usual, of the kind called representative; the widespread affiliations of the profession and the Authors' Club had drawn together a peculiarly choice selection of clever and well-known people. Every bench showed faces familiar in society, literature, journalism and the drama, and the work was listened to with an eager yet friendly curiosity and a keen and trained appreciation of which any author might be justly proud.

From a literary point of view, Mr. Lathrop may be credited with a gratifying success. As a drama the piece is not strong—if indeed it can be called a drama at all. In this the author, or authors, were far too heavily handicapped by the purely legendary and idyllic nature of the original work. But Mr. Lathrop deserves good credit for the ingenious way in which, working on the merely legendary material of Tennyson, he has shaped a purely poetic narration into dramatic form, adding, condensing, altering, suppressing, even writing in one or two whole scenes and personages, so that the whole shall take on a shape at once picturesque, coherent and, impressive. It was stated at the time, and on a rapid glance, seems probable enough, that out of the whole text about one-third only is due to Tennyson, the rest to the adapters. The whole has been so deftly blended that even a fairly trained ear, used to the Tennysonian ring, passes from one to the other without a break or a stumble. For the smoothness and melody of the verse, it is probable that we have mainly to thank Mr. Lathrop; for the conclsion and discreet arrangement of the *scenario*, his partner, Mr. Edwards.

Dramatically, as hinted above, the piece will hardly be likely to take hold of popular sympathy. It begins, like the original, by presupposing Launcelot's relations to the Queen, and goes on to paint his departure, at Guinevere's request, to avert suspicion, for the tourney at Camelot; his reception when wounded, at Astolat (not at the hermit's cell, as in the idyl); Elaine's hopeless passion, her death, and the arrival of her funeral barque at the Court with the mournful but inconclusive ending of the Queen's bitter words and the diamonds angrily cast into the stream. It is but a picturesque fragment in the play as in the idyl, and as a series of poetic tableaux in action, rather than a coherent drama, it must be heard and judged.

From a picture, indeed, the work is said to have had its rise. Tradition has it that Miss Russell, on a European journey, saw and admired the painting so well copied in the piece, and was seized with a desire to play the part of Elaine, a part which Mr. Lathrop accomodatingly set himself to create. The piece, therefore, was written for Miss Russell and up to Miss Russell. It circulates about her exclusively as its central figure; in short it is Miss Russell's opportunity. Of this opportunity she has not been slow to profit, and she throws into it a consistent force and dramatic intensity, a wealth of tenderness and depth of feeling which probably surprised even her friends. One or two hints, hardly more than fragmentary phrases in the idyl, have been skilfully developed into something like specific scenes. The long pleadings with Launcelot for the guerdon of love, the one thing he cannot give, and the touching death scene, with the writing of the letter, and the mournful little death song, are instances of Mr. Lathrop's skill in using narrative material to dramatic ends, and were rendered with a refinement, simplicity and pathos which went straight to the hearts of the auditory. Throughout the whole action Miss Russell gave a picture of the gentle, innocent, loving maiden which was, with one deduction, altogether charming and good.

The one deduction was a fault which calls for notice and comment in justice to the young lady's future artistic development—a fault arising partly from temperament and personality, doubtless, and partly from the acquired habits of her previous work. She has long been known as the best representative of the *ingenue*—the *very* sweet, fresh and guileless young maiden—now on our boards. For this her personality, voice, enunciation and manner have especially fitted her. In such parts as the particularly naive, yet innocenly sly young person in Sealed Instructions, who puts wish-bones over the door and then watches in childish agony for the entrance of her adorer, she is, as near as may be, perfect. It does not greatly matter if the voice, accent and manner are a little *charged*; and if, when the curtain falls on a prospective wedding, the auditor wonders how the amiable infant will set up housekeeping without a nurse to cut up her dinner or tie her sash, the slight exaggeration only fits the general tone of pleasant humor germane to the situation. But in a character of such sustained dignity and pathos as Elaine, the pretty affectations, the cooing tones, the childish lisp and drawl of Gladys or Alice, are distinctly out of place; for they are—just a trifle—funny. We are dealing not with a comedy but an idyl, and a tragic one. Elaine may be as young and innocent as you please, but she should not be infantile. To be continually reminded, by the artist's personality, of short frocks and doll tea-sets, produces an oddly disturbing effect in a character which aspires, yearns and dies for a war-scarred hero of the Round Table. It is just this babyish tinge which is *de trop* in Miss Russell's Elaine, and which we take excuse for hoping she may manage to throw off—at least whenever she essays serious work.

Mr. Salvini's Launcelot was a very vigorous piece of work, with a slight tendency at times to overact and even rant a little, but on the whole earnest, intelligent and manly. A drawback from which it will be hard for Mr. Salvini to free himself is his foreign accent. This, while of slight consequence in domestic drama, often impairs his declamation of blank verse, where pronunciation, and still more, inflection, are of prime moment.

Marie Burroughs took the public by surprise by her forceful and dignified acting as the Queen. We have been so long used to see her in the rather commonplace roles of the sentimental young woman of contemporary domestic drama that it was both a novelty and a pleasure to recognize in her a capacity for much larger and stronger dramatic work. Mr. Massen made a properly bluff and stalwart Torre and Mr. Ramsey a really earnest and manly Lavaine, in odd contrast with the simpering dudes he has so often illustrated.

Miss Robson was only moderately satisfactory as Llanid, which she plays too much in the key of modern light comedy, not in that of the idyl. Harry Edwards was paternal and imposing as the Lord of Astolat, and Pitt, as usual, a trifle stiff in the character of the kindly King. Marie Greenwald had nothing to do in her microscopic part of Roselle, except to look pretty, which she did very thoroughly.

The piece was handsomely staged, and the tableau of the funeral barge was beautifully managed. It is to be hoped that in future the play will find a more ample stage than that at Madison Square. A tempest in a teapot is proverbially a futile thing, and it is impossible to give much splendor or impressiveness to courts and banquets and tourneys in the limits of a pockethandkerchief.

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NIBLO'S GARDEN—RIENZI.

Cola di Rienzi	Lawrence Barrett
Stephen Colonna	Ben. G. Rogers
John Ursini	Charles M. Collins
Angelo	Charles Welles
Claudia	Minna K. Gale
Lady Colonna	Minnie Monk
Leila Sevelli	Miriam O'Leary

In selecting Niblo's as the stage for this production in the Metropolis Mr. Barrett was actuated by more wisdom than he has generally shown here. The theatre that is preeminently identified with spectacle commands a *clientele* that looks more to the show than the merit of the central performer. Rienzi, Miss Mitford's stilted, automatic tragedy, is a mere medium for display—as heartless as a pedantic and artificial literary style can make it, as hollow as that which is inherently unnatural and unreal must necessarily be.

As a series of striking pictures of glittering processions and striking tableaux, Mr. Barrett's resurrection possesses considerable interest. The eye is feasted with the wealth of scenic architecture and picturesque costumes, and with the movement of large bodies of well-trained auxiliaries. But the ear is wearied with Miss Mitford's platitudes, with Rienzi's monotonous and dreary declamation, and the sympaties find no excitement in the utterly uninteresting stream of high-sounding, thrilless pedantry and cheap heroics of the leading character.

After hearing Rienzi spout his soulless lines *ad nauseam* and watching his unpleasant career in the tragedy, one can readily comprehend why he was the Last of the Tribunes. Freedom would never have won men's hearts and minds if Freedom had never had a better mouthpiece than Miss Mitford's Rienzi.

And, does it need saying, that the author's dreary passages were not made one whit the less dreary by Mr. Barrett? Who that has ever listened to his ineffably tiresome mouthing, who has sat beneath the soporific influences of his preachy declamatory flights, requires to be told that Rienzi in the hands of this actor became doubly a prig, lacking altogether in subtlety, finesse, light and shade? The Tribune spouted with a monotony of inflection and emphasis that reminded the listener of the advance and retreat of old ocean upon a sandy shore, so regular was the rise and fall of the voice, the somnolent nasality of the dramatic preacher's reading. Here and there the rule was broken by a bit of savage rant, and the noise and fury, signifying nothing, invariably brought down the boisterous applause of the sound-loving gallery. Violent vocalism is a sure passport to favor with the multitude. Mr. Barrett's costumes were rich and picturesque. He was called several times after each act.

The supporting players were open to congratulations, as for the most part they were decidedly subordinate to Rienzi. Charles Welles as Angelo was gracetul and ardent in in his amatory scenes, and Miss Gale as Claudia was good to look upon, and impressed a good deal more naturalness into her speechss than might have been expected from their nature. The other people walked around on stilts.

The scenery was imposing, and, as we have said, the large auxiliary corps was well managed.

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The present republican administration in France, with its accompanying political and social revolution, has brought about certain noticeable features in official circles at the Elysée and the Hotel de Ville. The close connection between the system of public instruction and the government, the growing importance of the literary class, the influenee of a rather jesuitcal clergy, and the pushing, grasping tendencies of the "new strata" have favored the growth of a set of functionaries and hangers-on who offer salient points for satire. To the conservative mind they constitute what Pallieron in his brilliant comedy has called them—*Le Monde ou l'on s'enninie*—or, in plain English, A Tedious Set of People. They do not closely resemble any distinct set in America, and Mr. Clinton Stuart, in his clever adaptation under the title Our Society, is handicapped from the start by the fact that he is forced to sacrifice at once a large share of the fine tinting and humorous local color of his back-ground. The scheming, wire-pulling, affected set of literary prigs, Sorbonne professors, would-be officials and bluestockings of the original are not in any fair sense *our* society at all, and find but pale representatives in a Senator or two, a fashionable female lobbyist and a Smithsonian curator.

While the canvas is too distinctively French for complete reproduction here, the same influence runs through the general atmosphere of the piece. Naughty school-girls are not such a rarity in our own independent social surroundings as to make it exceptionally horrid for the *ingenue* to run about in horse-cars and accept stray fares from paternal old gentlemen; but in the Rue de Bac it is simply appalling. There is little rhyme or reason in the timorous scheming of a young man who wants a consulship, but plenty in the sycophancy of the young *sous-prefet*, who spurs his wife to effort with the dazzling title of Mme. la Prifete. In short, Le Monde ou l'on s'ennuie is an exotic, which, speaking after the manner of the ignorant, might hardly be expected to bear transplanting.

To those who have seen the piece only in its foreign dress, it was a pleasant surprise on Monday evening to find how well the adapter has done his work. The general machinery of the piece, though somewhat modified, has been so well done that if not absolutely consistent and good it still "holds water." The plot, in the stricter sense, is so thoroughly human that it is nearly or quite as good in English version as in French. The dialogue is racy and bright, and the topical allusions and local gags, if sometimes a little cheap, are generally apt and funny.

The piece was admirably acted, four of the leading artists having the advantage of experience gained from the first production here some year or so ago. Annie Russell as Sylvia was delightful. The extreme youthfulness and gushing innocence which marred the dignity of her Elaine are just in place in the character of the skittish but affectionate schoolgirl. Her acting was, throughout, a piece of delicate high comedy, full of sly, naive humor and gentle girlish impulsiveness, which made it a triumph of realistic art, and brought an enthusiastic response from the audience. In the last act a slight failure of memory, due to hasty rehearsals, seemed to disconcert her a little, and the conservatory scene came rather tamely off. Jeanne Samary, who created the role, makes, just here, one startling point. After bidding her lover, with affected scorn and wrath, marry his governess and welcome, she suddenly turns, flings her arms about him and hysterically sobs out with a burst of passionate despair: "But don't do it, Raoul; don't do it!" It is a superb climax to the role and never fails to bring down the house. Miss Russell goes gently up to him and anxiously inquires, "But you won't marry her, will you?" much as if she were urging him to stay to dinner. It is a superb "point" as originally done, and a great pity to miss it.

Miss Harrison was amazingly crisp, arch and funny as the love-sick but level-headed Mrs. Tupper, and Mrs. Phillips admirable for her keen humor, sense and good feeling as the sly match-maker, Mrs. Spencer. Jennie Eustace, one of the new cast, was rather dry and tame as the literary young woman from Boston. The part has great opportunities in a quiet line, of which Miss Eustace did not altogether avail herself.

Mr. Ramsey made an excellent Ferdinand, only it was too strictly in the invariably Ramsey groove. It is not given to mortals to consume quail for more than thirty days without a qualm. Mark Twain's instructor in piloting once called him "more different kinds of ass than any fellow he ever met." It would increase Mr. Ramsey's efficiency to recognize that there are several different kinds of dudes, and that it may be within the reach of art to blend them in one person.

E. H. Vanderfelt has not yet seen the capacities of his role of Philip. The transition from the scientific prig to the wholesome, manly lover is somewhat of a nice psychological study; but Mr. Vanderfelt was in most of his work superficial and more than a little tame. The subsidiary cast was excellent throughout, and the setting admirable. Perhaps Mr. Marston, if he tried, might paint something prettier than the Conservatory; but it is hard to see how.

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"Home Again" in gas-jets emblazoned the rafters in the first act of Adonis at the Bijou Opera House on Monday night. A rather large crowd greeted Henry E. Dixey on his return to the scene of his triumphs; but the seating capacity of the house was by no means tested. Of course, when Adonis came on there was wild acclaim. The audience went into raptures over the star's specialties and gave him abundant applause. Still, it was noticeable that the return of Dixey had not made Broadway impassable in the neighborhood of the Bijou Opera House, and no swell mob crowded the lobbies. "It's English, You Know," and the Irving imitation received their usual rounds. The latter is a gem that one never tires to look upon or listen to. By the aid of his "feeders," comprising nearly the whole company, Mr. Dixey fairly revelled in comic sayings—that is, some were funny, some were new, many were atrocious, and not a few were branded as new before the War. The manager of Adonis is famous for his eye in the selection of shapely women, and the muster was dazzling. The marches and singing were pleasing to eye and ear, respectively. George Howard and Herbert Gresham appeared in their old parts of Bunion Turke and the Marquis. They have become a little trite—the parts. As Rosetta, the "simple village maiden," Amelia Somerville is as big, hearty, handsome and amusing as ever. Ida Bell was the Talamea, Laura Burt the Goddess Artea, and Annie Alliston the Duchess. The tigers and diminutive policemen entertainingly filled in gaps with dances and song, while the violent horseplay of the Little Four was applauded by those that like that sort of thing. There is a suspicion that about a dozen Little Fours have been killed or crippled since the first production of Adonis and the fact concealed from the authorities.

* * *

Mme. Janauschek presented Meg Merrilies before a large audience at the Windsor Theatre on Monday night. The star was warmly welcomed, and repeated her recent success at the Union Square. The supporting company was of uniform excellence, comprising George D. Chaplin as Dandie Dimmont, Alexander H. Stuart as Henry Bertram, James Carden as Colonel Guy Mannering, E. A. Eberle as Dominie Sampson, Giles Shine as Gilbert Glossin, and Beverly W. Turner as Dirk Hatterick. Lavinia Shannon was winsome and graceful as Lucy Bertram and Marston Leigh gave a spirited impersonation of Julia Mannering. Kate Fletcher, as the blithe and buxom landlady, Mrs. McCandlish, did the part perfectly, managing the Scotch dialectic burr with ease. The choruses and drinking songs by the double quartette were encored, and the duet by Mr. Stuart and Miss Leigh was redemanded. The piece was accurately and well staged. Next, Clara Morris in Miss Multon, New Magdalen, Camille and Article 47.

* * *

On Monday night Joseph Jefferson presented to a large audience his facinating impersonation of Rip. There is something in this artist's performance of this part which reminds one of some generous and delicate wine that softens and mellows with age—year after year the playgoer witnesses with delight a role which never tires. After Jefferson, one of the pleasantest features of the performancc was the precociously clever acting of little Gertie Foster and Bessie Leslie, who delighted the house as Little Meenie and Little Hendrick. The Derrick was well sustained by Edwin Varrey and the repulsive Cockles was cleverly done by George Denham. Hendrick Vedder was spiritedly acted by W. A. Whitecar. May Woolcott gave a satisfactory rendition of the grown-up Meenie and pretty Dora, Leslie was a pleasing Katchen. With the exception of the mountain scene, which had some points of excellence, the scenery was poor.

* * *

Michael Strogoff, interpreted by the Lytell-Gilmour said-to-be-fraudulent crew, opened to a large house at the Third Avenue on Monday night. The showy performance elicited close attention and frequent applause.

* * *

On Monday night Mr. Boucicault resumed his work at the Star Theatre, and his acting in The Shaughraun bore no suggestion of his recent illness. He played the lovable vagabond with ample zest and humor. There is no indication of age about this wonderful old actor's appearance. It is only in a certain stiffness and slowness of movement that we are occasionally reminded that it is a player of more than three score and ten that is disporting before us in the rollicking role of the warm-hearted bouchal. Miss Thorndyke, Miss Elmore and Mr. Lethcourt materially aided in strengthening the cast, while the other people were generally acceptable and efficient. The piece was excellently mounted.

* * *

Almost everything that W. J. Scanlan said and did in Shane-na-Lawn at the People's Monday evening was applauded by the large audience present. He has rapidly come to the front as one of the most popular and agreeable Irish comedians of the day. In the play that is now engaging his services he has the assistance of several capable performers. Next week, James O'Neill in Monte Cristo.

* * *

The Old Homestead has only a month longer to run at the Fourteenth Street Theatre, where there is a succession of crowded houses and delighted spectators.

* * *

The last week of Mr. Wallack's stock season is devoted to the final performances of Old Heads and Young Hearts and repetitions of The School for Scandal. To-day (Thursday) at a special matinee a melodrama entitled Deacon Brodie, or the Double Life, by Robert Louis Stevenson and W. E. Harley, will be performed. On Monday next the McCaull Opera company begin a season, reviving the tuneful Black Hussar.

* * *

Lady Clancarty, as given by Mrs. Langtry and her company, is drawing large audiences to the Fifth Avenue, where it will be played for another week.

* * *

Miss Pixley, in the Deacon's Daughter, has scored a genuine hit at the Union Square.

* * *

The Kindergarden, Mr. Morris' merry trifle, was brought out at Dockstader's on Monday evening. Its mirth and music pleased a fair-sized audience.

The Musical Mirror.

At Chickering Hall, on Wednesday evening last, was given a recital of the music to Macbeth by Mr. Edgar S. Kelley, already produced in San Francisco, and now heard as preliminary to the production of the tragedy, next Autumn, by Mr. and Mrs. McKee Rankin. The orchestral performance was by a good band, under the baton of Mr. Van der Stücken, aided by a small chorus; and the incidental readings were by Mr. D. H. Harkins.

The production is a hard one to thoroughly report, or, at least, criticise, less from the inherent importance of the performance than the large claims it involves, and the profound and complex questions it calls up. Apart from these Mr. Kelley might be briefly set down as a painstaking, intelligent young composer of the second or third rank, with fair technical knowledge and contrapuntal skill, and some feeling for dramatic effect, but with no melodic instinct and little or no creative or poetic force. The best part of the work, beyond comparison, was No. V., The Royal Gaelic March, introductory to the banquet scene at Macbeth's

Coronation, which was martial, stirring and warm in color. The next most noteworthy number—the Symphonic Prelude to Act V. can hardly count, as it is merely the most serene and unblushing—though seemingly unconscious transcription or plagiarism from Lohengrin and the Walkyrenritt. The least valuable element was, to most tastes, the running accompaniment to the spoken text, with perhaps the overture—a palpable piece of Liszt, with all the dry and spasmodic incoherence of the master and little or none of his power.

But, then, the programme! The young artist in the French comedy proposed to celebrate M. Perrichon's porwess on Mont Blanc with a picture presenting a very small Mont Blanc and an immense M. Perrichon! Mr. Kelley's concert offered a Mr. Kelley of very moderate proportions, with an immense programme! It would be interesting and perhaps profitable to take up this curious *brochure* in detail, and comment minutely—with copious quotation—on the various eccentricities, logical, rhetorical, philosophic and aesthetic, which make its pages such amusing reading. But such a step would only let us in for a discussion on which aesthetic wars have been waged and volumes have been written and are yet to be written—to what eventual conclusion Apollo only knows! It illustrates, in brief, the whole enormous assumption of the most advanced school of programme music, its claim to *collar* the listener's imagination and emotion, as it were, and make them see, think and feel what it will and exactly as it will, by the most minute and laborious use of all quasi-musical device. It implicitly, or explicitly, assumes that Shakespeare has told his tale but stammeringly, and proposes to help him tell it over with a pedantic comment of chord and cadenza. It is intended to "echo the thoughts of the great dramatist, in just such a way that Doré's pictures are the reflections of the mind of Dante on canvas." It bristles with *leitmotive* and suggestive themes, and well-meant auxiliary annotation, a few bars of score accompanying every clause and almost every adjective. We are told in one place that Macbeth's "conscience reproaches him," but that "the contemplation of the joys of kingship affords relief" and "for an instant stifles the voice from within." The "themes suggestive of ambition and compunction are heard once more conflicting with the pleasures of kingship." The unpleasant *paut o-feu* of the witches' cave has "a peculiar figure suggestive of boiling and bubbling" which eventually simmers down "in a curious descending passage of woodwind," and the "witches ascend, attended by the grotesque little flight of fifths given by the 'cellos." In another passage we are treated, in the spirit chorus, to "fourteen different themes and rhythms and twenty-seven distinct voice progressions." And finally "with a syncopated development of the English March (Theme 13) the climax is reached, when the entire orchestra bursts forth with the warnings of Fate (Theme 8)." "The march culminates with a heroic canonic treatment of the main theme (Theme 13) and "we know that the conquerors are proclaiming Malcolm King of Scotland."

Perhaps it would be better to leave Mr. Kelley—or, more properly, his programme writer—to embalm himself in his own absurdity. But to those who, like THE MIRROR, look with a wary and doubtful eye at the new extremist theories, it will hardly seem out of place to point out that even if the musician may ever with tyrannic hand thus grasp our sympathies and control our thoughts in such violent fashion, the hand must be that of a master. Frankly, Mr. Kelley does not in the least help us to understand or feel Shakespeare, while as music pure and simple his work is in the main dry and monotonous. The running accompaniment to the spoken dialogue is but a series of minor chords and modulations, valueless in themselves and in no finer sympathy with the text. It greatly impedes our hearing of the language, and is in every way an aesthetic impertinence. If the composer's symphonic introductions and preludes really helped to attune our souls to poetic enjoyment, we should gladly welcome them, but they don't. Whatever another composer might do, Mr. Kelley certainly has not hit the mark, and we must sorrowfully say with Mephistopheles—

Du bist noch nicht der Mann den Teufel festzuhalten.

The programme, with modest pride, informs us that Mr. Kelley "is easily one thing—the Wagner of American music." Alas! the wines of the Pacific Slope have not yet driven out Johannisberger and Clos-Vougeot. The rustic in a city restaurant who sniffed at his cheese and was told that it was Gruyere, ungratefully replied that if that grew here, he preferred something that grew somewhere else! If Mr. Kelley be indeed the California Wagner, we would modestly prefer to content ourselves with the Teutonic article.

Of the interpretation it may be briefly said that Mr. Van der Stucken's band played commendably, and Mr. Harkins read the selected text fairly well, in the good old conventional, stagy way. If with the mouthing utterance and hoarse stage whisper with which he enforced most of his witchery and demonry he had managed to enunciate so as to be more distinctly heard, it would have been fairer to Shakespeare and the audience.

* * *

Conried's company presented The Gypsy Baron at the Park on Monday night. The cast is in all essential respects the same as when this performance was last reviewed in this department. Miss Bellini and Messrs. De Lorme and Kruger are eminently successful in winning the approbation of the auditors.

* * *

The Trip to Africa seems to flow on as melodiously and as successfully as ever at the Standard. It continues to commend itself as probably the best operette work which has been heard here for years. One of the few features which could possibly call for criticism—in musical regards—is Lillian Russell's unfortunate habit of flatting in her upper register. This is the more remarkable that in all other regards she shows good ear, and admirable taste and technique, while her voice is in all its best strength and freshness. A malicious speculation might suggest a trifle of laziness; at all events a little hint from the *chef d'attague* might not be untimely.

* * *

Erminie is in for the Summer. The Casino will need no change of bill, in all likelihood, until Autumn.

The Giddy Gusher.

You talk about things happening—the funniest thing happened last week that ever will again. It was at the big family Hotel ——— up town, in which reside as many as fifty people who have been there years—among them a bachelor of known purity and dignity of character. He dwells on the very topmost floor, and has a sort of second cousin rooming with him this Spring, who is in his office as clerk. The man who keeps the hotel has a young sister-in-law, and she in turn has an aesthetic lady friend much given to water-color sketching and the cultivation of a young man to whom she is engaged. These two room together—the elder, a pronounced man-hater, never shows any ill nature save when the seances between her friend Em and her fiance are too prolonged and mashy. The girls eat in a private dining-room with the proprietor and his wife, and have never met half a dozen people among the hundred and fifty making up the family of boarders.

* * *

Our bachelor friend has one weakness. He loves a social game of poker, and there are several gentlemen in the house who accommodate him. On one of these occasions, last week, the poor fellow found himself out pretty heavily. So he drowned his discomfiture in a deeper potation than usual and then sought the seclusion that the bachelor chamber grants. He gave the sleepy elevator-boy at 11:30 the last quarter he had about his clothes and hurried into his room. Jacob, the second cousin, was long ago in bed, and our festive bachelor made haste to divest himself of his clothing and join him. He felt the need of a refreshing glass of water, and, starting to turn up the gas, he turned it quite off; gave up the idea, bolted the door and turned in. There he lay revolving the uncertainty of "drawing to fill," when he became aware that a faint odor of violets emanated from the head of his little cousin Jake instead of the usual old cigarette-paper smell. Just as his nose informed him of the fact a silvery female voice, not six inches removed from his startled ear, said:

"You are a fool, Em, to stop down-stairs till you are so chilled; you're as cold as a frog!"

* * *

Now, if that man ever strikes Monte Carlo during an earthquake, or Yucatan during a cyclone, or a mad dog in a blind alley, he may experience once more the sensation that went up his legs and sent a chill over his bald scalp. In an agony of trepidation he asked himself what it meant. His eyes bored the dark like a gimlet. Sure enough, he was in a strange room. It was not Jake who lay in close proximity; it was a woman. Memory supplied some information he had acquired of the two ladies who roomed together on the floor below and just beneath him. He made out his bearings. He never made a syllable of reply; he felt his heart hump itself just back of his palate in a wild but determined effort to reach his throat.

He thought of people who said they had lived years in a minute, and he knew, beyond the probability of a doubt, that an entire life, from the cradle to the grave, including a wedding tour and an execution, were jammed into the unholy minutes just succeeding the remark of the gentlewoman beside him. She was a gentle woman, for in a little space, as if to repair the injury of her hasty spurt, she said sweetly, as she turned on her side away from him:

"Never mind, dear; snug up to my back and get warm!"

* * *

An invitation from Steve Brodie to jump off Brooklyn Bridge would have been accepted as soon as this enticing suggestion. People do lay in cataleptic fits and nightmares and suffer as our poor dear friend did, but they generally pass away in that condition without ever regaining consciousness. The man's reason was tottering on its rocking-chair. A few minutes and his body would have been food for the coroner, when an easily drawn snore broke on the unnatural stillness. His side partner was in the arms of Murphy. Then his resolve was taken. As a stream glides down the mountain side, he glode out of that bed, and swept out on a liquid stream of perspiration. He reached the floor and began to grope for his effects. He gathered them in one bundle; he pressed them to his bosom and on his bended legs he crept to the door. He shot that bolt with fire dancing in his eyes, and, looking neither to the right nor the left, he flew on the wings of fear round all the corners, and sank beside the original Jacobs in his own derr, sweet bed at last, more dead than alive.

* * *

Below him time in its flight had got over an hour, when our friend with the heat-generating back sat up in surprise to see her room-mate dressed and lighting the gas.

"Where are you going?"

"I've just come, dear. The opera was awful late, but Patti was divine," said Em.

"Why, you came to bed an hour ago."

"You were dreaming."

"I say I talked to you."

"What did I say?"

"Come to think of it, you didn't say anything; but I spoke."

"You were talking in your sleep."

Dropping the confining skirts, the tired girl whisked off the gas, pulled a night-dress over her head, and for a second time our gentle friend had a bed-fellow that eventful night. It was a long time before she would admit to herself that she might have been dreaming, and when she did she was dreaming.

* * *

At 8 A. M., in room 1423, the opera-going beauty was still asleep, when her companion rubbed her eyes and got wide awake. She sat up and searched hairpins in her troubled hair as a girl will, when she glanced at the floor.

"My senses!" she cried, "what is that? Was the opera Faust, and are those the tights of Mephistopheles?"

There, stretched along the floor, were two carnation-red knit drawer legs.

The girl gave a scream, the other girl sat up. Together they gazed.

"Em," whispered number one, "there was a man in this bed last night."

"Not the least doubt. Let's send for Capt. Williams."

"I shall send for Dr. Robertson."

"This is awful!"

"Dreadful!"

"Fearful!"

"A hideous burglar! Perhaps there's more of him. He may have left his jimmy."

"Ah-h-h! look here!"

On the bureau was a mauve Albert scarf, and in the folds a diamond horse-shoe.

"Thank heaven, it was no burglar."

"With that necktie? Never!"

Then resolution was taken. The things are disposed of—all but the pin; that is stuck in the back of a plaster-paris cupid.

Our old bachelor smiles at his loss, and says an even exchange is no robbery. And there's face on the bottom of the pair he carried upstairs in that flight out of Hades, which would make a lovely cartoon if Keppler would take hold of it.

* * *

I am so absorbed in contemplating the most important city in America—land of the free, laid by the heels, tied up and held captive by a handful of men in linen ulsters, who wear hay-seed hair-dressing—that I have given very little heed to the wants of my constituency this week. A monarchical government could no more turn off the beer of a Sunday from the lower twenty than they could restrain the upper ten from slaking their thirst in wine.

Why, in London there is row enough over the law that keeps the bar ostensibly closed till after noon, or as soon as morning church service is over. The fanatical idiocy of these stupid legislators is going to do a merry work for New York. Millions of dollars will be carted out of the city and spent in neighboring towns. Philadelphia will coin money. Already several New York men have tried to get places in the States adjoining; but the astute rural citizen is ahead and going to keep the place himself and keep the metropolitan shekel in the provinces.

No man in his senses is going to be stranded in New York over Sunday, and Saturday and Monday's business will suffer; for the buver of goods will not be able to find hotel accommodations if he gets away late Saturday night. So he'll start early and he'll never be so ungrateful as to return in good season to a city so inhospitable and arbitrary.

* * *

That which it is written we shall not have—we're bound to get. That Excise law that surrounded the unsqueezed cider in the unpicked apple that grew on the bough in Eden was directly responsible for the Hoffman House café and the multitudinous barrooms of 1887. Human nature has one unchangable answer; for "You shall not," it has been "I will" from everything endowed with language since the world began.

I believe I am a first-class sample of the great piece of goods from which we are all made up, and I know that if any visible measures were taken to restrain me from jumping off Brooklyn Bridge, eating Boston beans, horsewhipping Talmage, driving an omnibus or taking a drink, every drop of blood in my body would rebel against dictation, and I should do that which I detested for the sweet sake of standing up and saying: "The man is not yet born who shall harness the untamed Gusher."

In this I am like everybody else, with the slight variation that I say it as well as think it.

* * *

The idiocy of forcing a mighty city to drink tea on Sunday defeats its own object, and increases the act it forbids. I went into a house last Sunday where I have seen more genial, social, tranquil happiness than in any other family on the island. The dear old mother who is usually getting ready to go for an outing in the evening with her sons, was sitting lone and disconsolate with the dull Sunday papers.

"Where are the boys?" I asked. The old lady sighed. "James went to Philadelphia to spend Sunday, and John brought home some friends and a lot of whiskey, I suppose. He isn't used to drinking. They made a wretched Sunday of it for me and have gone off together, Johnny very much under the influence of the stuff. It's the first time in five years that they have failed to dine with their sister. She, poor girl, is almost crazy. Her husband went off with a party out of town and came home in a terrible condition. She's cried all the afternoon."

"Well, have you had your dinner?"

"Dinner! The cook knew she couldn't get her pint of beer on the avenue to-day. She laid in a dozen of bottled lager, and has been asleep on the tubs since 11 this morning."

* * *

In return for all this infelicity, as an offset for a swearing, half intoxicated mob of citizens, we have the great joy of reading the Rev. Mr. Biblebanger's little note in a morning paper, thanking the authorities for having given him the only quiet, self-satisfying Sunday he has known in years.

Well, we shall see what the outcome of all this will be. Universal discontent, a rampant spirit of aggressive retaliation. Souls filled with spiteful wrath are not going to improve the moral or physical atmosphere of a city. If the next succeeding five years are the toughest on record, we shall have fully deserved it for not rising in an overwhelming body, calling mass meetings, and throwing the fanatical legislation of a beggarly handful of fools back in their stupid faces.

* * *

Look at Judge Smith, law-abiding old man, keeping a reputable and pleasant house where man and beast have been served in a dignified and Christian manner for thirty years. He undertook to give a few friends a drink last Sunday with their lunch. Down shoots the variable cut-off, and the old Judge is arrested. Great Pontius Pilate! Cotton Mather has got back. They say all their old pumps not wholly purged of their cranks revisit the earth at stated intervals. Praise-God Barebones and Serve-the-Lord Snooks are at the helm once more. I'm prepared to hear that the City Government has established a smelling committee to suppress chewing gum on the Sabbath. Then we'll have a curfew rung at 9 o'clock and be put to bed by the police.

* * *

The unwisest thing an actor-man can do is to appear in a play built by a newspaper man. The newspaper man, as a rule, is able to construct the most infernal rot known to the stage. If I was a star I would get my tailor, or my shoemaker, or my doctor, to make me a play; but I would take to the woods if my friend John Harrington wanted to read me a piece, or if Willie Winter evolved from his maple-sugar interior a sweet thing in three acts that in his opinion suited my genius.

No tailor ever made a badly fitting coat—it's the confounded way the man wears it. Was there ever an unbecoming bonnet? Leave it to the milliner—not much! It's the awful complexion, or a nose like a doughnut, that would kill anything.

Indian never loses his way; it's the wigwam that gets lost. The American journalist thus far has not covered himself with glory before the footlights. I've always had it in me to write a five-act tragedy, but have been restrained by my belief that any one connected with newspapers is bound to make a mess of it when they take up play-writing.

* * *

At present I want to do a lot of things. I'd like to be a Monument and receive subscriptions. I'd like to be a Benefit with lots of volunteers. But, best of all, I'd like to find some similarly circumstanced, similarly constituted person, heart-whole and fancy free, liking a good time that has no pale and clinging consequence attached to it; possessing a contented spirit, and a happy disposition; who will stay up late and get up early; have no cranks, but find pleasure in little things—a hearty, healthy, self sustaining character. Because the Gusher is weary of stopping at a hotel; she has got a moving fit, like the paper, and wants a home to live in. No one ever heard of a home made and upheld by one; that's the reason why so many of 'em collapse—like Sothern's. But you can't go in a corner and flock alone by yourself, even if that one is

THE GIDDY GUSHER.

P. S. I forgot to say the party wanted must be of the female persuasion. G. G.

The Scenery of Elaine.

Among many noticeable points in the production of Elaine on Thursday, was the harmony of the beautiful scenery from Richard Marston's fertile brush, with the poetic and legendary astmosphere of the Round Table period. The scene of the second and third tableaux was the interior of the first court-yard, or "bailey," of an early Gothic castle, showing the walls and towers on either side and in the centre the castle gateway with a portcullis, through the grating of which was seen the surrounding country. The castle gate and portcullis being built as an archway, and in deep shadow, gave a very charming effect of light and shade, which did so much to throw the grouping of the actors into effective relief that the scene was applauded on the rise of the curtain.

The fourth tableau was a placid river with a somewhat stormy sunset sky in low tones of color. The boat was not designed by the scenic artist, who entertained a similar opinion to Gustave Doré, that a simple ancient British "coracle," or canoe, is the correct boat of the poem, but the management desired to reproduce a celebrated picture of the subject.

The fifth tableau was a beautiful scene of a castle on the banks of a rocky river, resembling the Fal in Cornwall, England, the only river answering to the poem. The concordance of the picture with the poem was a curious proof of the extent to which the poetic temperament exists among the higher grades of scenic artists. S. C.

Professional Doings.

—Lizzie Evans does not close season until the end of her forty-third week.

—Rosina Vokes' company is doing finely in Chicago, where it is doing a month.

—G. N. Beechler has resumed the management of the Opera House in Oskaloosa, Ia.

—J. K. Emmet closes season in Jersey City on May 14. He has had his usual prosperous tour.

—Lizzie Evans has been engaged to open the Summer season at the Sans Souci Garden, Providence.

—John Kastendike has been re-engaged for next season as business manager of the Edith Sinclair company.

—E. C. Taylor, of Taylor's Wonders, writes that Prince Flatow, the contortionist, has joined his attraction.

—Ernest Bartram and C. J. Burbidge will have A Night Off next season, and will open the last week in August.

—Will T. Burnside has disposed of his comedy, A Close Shave, to Lisa Webber, who will star in it next season.

—Edgar Selden, late of Bidwell's New Orleans stock company, is engaged as leading man with J. K. Emmet for the balance of the season.

—One of the McCaull Opera companies has just closed a prosperous six weeks' season in Chicago, the only failure being Ruddygore.

—James Niblack will spend the Summer in Kansas and give readings. Just now he is fishing; later Kansas will be hunting—for him.

—Josepha Crowell, late with Herne's Minute Men, is now with the Messenger from Jarvis Section company. She is at liberty for next season.

—Foster's Opera House at Des Moines, Ia., was destroyed by fire last Friday. The loss is about $30,000. The house will be at once rebuilt.

—Minnie Maddern has reached Denver on her way East from California, and will open in Chicago on May 22. She tries a new play in Denver.

—Dan Williams left C. A. Gardner's company on Saturday night. He has been playing the Irish gardener in Karl the Peddler all the season.

—Belle Gilbert will continue on the road next season, supported by the Gilbert Comedy company. Her vacation will be spent at Oceanic, N. J.

—Chicago is to have a new theatre called the Haymarket. It will hold 2,000, with prices to suit everybody. Will J. Davis is the lessee and manager.

—On June 1 Fred. Berger assumes the management of the Powers Opera House, Grand Rapids, Mich. He has some fine attractions booked for next season.

—John D. Evans, husband of Kate Foley, is dead. He had been many years connected with circuses, but had nevertheless graduated from a leading law college.

—A company of eleven people is wanted by the American Co-operative Dramatic Association, of Cincinnati. The season is to open on Sept. 5. W. J. Shaw is the managing director.

—The Streets of New York company is lying idle this week, the management preferring this to playing one-night stands under the exactions of the Inter-State law. The company reopens at Wilmington on May 9.

—The weeks of May 16 and 30 are open at Proctor's Academy of Music, Wilmington, Del., and the weeks of May 30 and June 13 at Proctor's Novelty Theatre, Brooklyn, E. D.; also a few weeks in the coming season.

—The Boston Ideal Opera company closed season in Erie, Pa., on April 30. Manager Foster refused to pay the home-fares of those members who form the nucleus of the New Ideals for next season, although their contracts read the other way.

—J. W. Jennings shut down in Northampton, Mass., last Saturday night. At least the backer shut down, and the company was compelled to follow suit. W. A. Stone and Nellie Pierce, of the company, go to Savannah to play with the Ford amateurs.

—A Great Wrong and Passion's Slave, despite Inter-State restrictions, will be sent on the road next season with elaborate scenery and mechanical effects and strong companies. T. H. Winnett, the proprietor, is booking these attractions very rapidly.

—Tony Pastor'd Own company is doing its usual large business on the road under the management of Harry Sanderson. Mr. Pastor's company bears the same relation to the great mass of vaudeville organizations that Forepaugh's or Barnum's Circus does to the other concerns in the arenic field.

—T. H. Winnett is now Eastern representative for the following theatres: Grand Opera House, Wheeling, W. Va.; Masonic Temple, Nashville; Academy of Music, Fort Wayne, Ind., and the Palace Theatre, Milwaukee. Mr. Winnett has just booked the farce comedy Keep It Dark over the Harris circuit for next season.

—Jennie Kimball is negotiating with several actresses to take the leading role in Mam'zelle next season. Manager Whitney, of Detroit, offered the Corinne company the opening date of his new theatre in the Fall. Several additions to the company will be made at Binghamton, N. Y., May 16.

—On May 7 J. W. Randolph will close the season of his Brooklyn Museum Theatre, and during the Summer will give his managerial attention to the higher class vaudeville entertainments in pavilions. In his mammoth company will be included George Murphy, the well-known dialect comedian, and Herr Henriques' Austrian Army Band.

—A $60,000 opera house is being erected in New Amesbury, Mass. It is designed for theatrical purposes from the ground up, and will be modern in all respects. Its seating capacity will be 1,000, and the stage dimensions: width, 64 feet; depth, 38; height, 45. The city has a population of 12,000, and an additional 20,000 is included within a radius of eight miles. One industry, carriage-making, disburses $40,000 weekly among wage-workers. The house will open in October. H. S. Taylor is the New York representative.

—Lillian Spencer will pass the Summer and Fall in Europe, and visit Russia to study the customs and manners of that country, with a view to make historically correct the scenes and incidents of her new drama, The Princess Delmar, in which she proposes to star during the season of '88-'89. It is hinted that Miss Spencer is in correspondence with Sardou in regard—but no matter; the lady will no doubt seek the presence of the great dramatist when she reaches Paris. She has signed a long-running contract with a well-known railroad man of Pittsburg. At present Miss Spencer is devoting much of her time to literary work, in which she has achieved some fame.

PROVINCIAL.

BOSTON.

Nothing new this week, though of course Fanny Janauschek's Meg Merrilies has not been seen before, however old the play may be. This strong actress, who somehow does not maintain the hold upon the public that she should by virtue of her legitimate powers, made a decided success of the old hag's presentation at the Park Theatre, and her support was fairly good.

A Parisian Romance, with Richard Mansfield in his famous character of Baron Chevrial, came again to the Boston Museum, and made such a success that it is to be continued another week. Then comes Dr. Jekyle and Mr. Hyde.

Ruddygore continues to large business at the Globe.

The Octoroon was given the second week at the Boston Theatre, excepting on Thursday evening and Saturday afternoon, when Patti appeared on the first occasion in Semiramide, that most hideous of all operas, and on the second in La Traviata, that most dramatic one, though one over the music of which I never can get up much enthusiasm. Patti was in superb voice and action, and charmed anew crowded houses.

Vacation ruled at the Hollis Street Theatre. A most absurd play, but with a go to it that catches the public.

A Cold Day at the Bijou made such a success that it is continued another week.

The Planter's Wife was the attraction at the Howard Athenæum, with Harry Lacy and Edna Carey in the leading parts. The play was fair, and the presentation more than fair.

Lester, Allen and Ryman's excellent variety co., including El Nino Eddie, the Martens and other favorites made the Windsor Theatre lively.

Resumé: The name of the new piece of the Daly Brothers is Upside Down. If put on in warm weather it ought to have a good Summer set. Eh?—Thanks, Mr. ——, New Orleans. I had not seen the item, and am glad you allowed THE MIRROR readers to see it. I'm not complaining particularly.—On the Rio Grande comes to the Boston Theatre May 9.—Perle Dudley is now Mrs. Arthur Wilkinson. Congratulations to both of them.—James A. Gilbert will be the manager of Oakland Garden again this Summer. He is very popular, and has the best wishes of everybody. —The National Concert of War Songs took place at the Boston Theatre Sunday night, and the usual Sunday concerts were given at the Bijou and Windsor Theatres.—E. H. Clement, the editor of the Boston *Transcript*, it is said, has written the libretto of a comic opera. Now let's see him get it produced. Let's of us have been there.—Ed. H. Ober, the manager of the Ideals in the ante (or anti, just as you wish) Foster days, is registered at the Tremont House. What if she should be the manager of the new-old organization, of whom no one seems to know anything?—Adelina Patti and suite occupied a box at the Globe Theatre Saturday night to see Ruddygore.—Maida Craigen will leave the Boston Museum co. after this week's performance of A Parisian Romance. Next!—William H. Gallagher, the brisk and popular ticket agent at the Howard Athenæum, was presented with a handsome book-case and library table by appreciative friends as a little surprise on Friday evening.

PHILADELPHIA.

Again we have had a comparatively dull dramatic week, for which the presence of a circus is partly responsible.

At the Chestnut Street Opera House The Golden Giant made a decided hit. It received almost universal praise. [illegible]

[illegible]

At the Central Theatre Hall and Bloodgood's Burlesque co. presented an entertaining show. The burlesque Oygyge, however, would have been rather tame but for the efforts of Charles Fostelle, who was abundantly funny. This week the Victorelles comb. Nautical Four co. 9.

Barry and Fay produced their new farcical comedy, McGwiggins' Parliament, at McCaull's Opera House. [illegible]

Brief Mention: The attractions at Forepaugh's Theatre was Jane Coombs in Bleak House. She was well supported. This week, Little Em'ly. Young Mrs. Winthrop, 9.—The Little Tycoon has at last finished its run, and the Arch Street Opera House will this week witness the production of an Irish comedy, McFadden's Triumph.—This week will close the season at Carncross'. A strong bill has been prepared. —At the Lyceum Theatre the Wilbur Comic Opera co. appeared in a repertoire of good operas. I was much surprised and delighted to discover the excellence of this co. The principals are capable, the chorus well drilled and effective, and the costumes first-class. Susie Kirwin captured me. I really think she has scarcely an equal upon the comic opera stage. Her voice is simply charming throughout its extensive range, and she sings without the slightest appearance of effort. Add to this her sprightly and intelligent acting, and the reasons for my admiration become apparent. The co. altogether deserves to be more widely known here. This week, Austin's Australian Novelty co. Bertha, the Sewing Machine Girl, 9.—Forepaugh's Circus has been with us all the week, and in spite of much inclement weather did an immense business. It is about the best circus show I ever saw. During the week Adam Forepaugh, Jr., introduced for the first time in America, or probably in the world, a bareback act in which he drove thirty horses.—George C. Brotherton will this week present at Temple Hall, in connection with his Japanese Village, a Japanese play by native actors and in their own language.—Thanks to the enterprise of Zimmerman and Nixon, we are to have one night of Patti in opera 9.—Several hundred children from the various homes and institutions in our city were gratuitously entertained by Adam Forepaugh at his afternoon performances.—Evans and Hoey closed their season 30.—Andy McKay severed his connection with the Lyceum Theatre same date.

CLEVELAND.

Lawrence Barrett presented Rienzi last Monday at the Euclid Avenue Opera House and played it all week. The stage mountings were very fine, the cathedral scene especially, which got a hearty round of applause when the curtain rose on it. I could only see one fault in Rienzi; it is too short, only two hours being taken up in the representation. Had some nervy manager undertaken to put on Rienzi for the full evening's bill in the old days, when triple bills and a farce were the correct caper, what a house there would have been! You must not think, from the foregoing, that I am an advocate of quantity rather than quality. I would like to have seen more of Rienzi—that is all. I have seen Mr. Barrett in roles where I did not feel the slightest regret at the final drop of the curtain. In Rienzi I felt sorry when I realized that it was over. Of Mr. Barrett's support I would like to specially mention Minna K. Gale, who was the Claudia, and an exceedingly winsome Claudia, too; and Charles Welles, who, as Angelo, gave promise of coming to the front one of these days as an actor of the first rank.

Kate Claxton played a week's engagement at the Park Theatre, The Brain-Stealer and The Two Orphans being the plays. I can't say that The Brain Stealer was a big success. It is a gloomy piece and not particularly well constructed. It is meant, of course, to show the evils of drink. But the horrors are piled on almost too thick, two assaults, an attempted murder, an attempted suicide and one successful suicide being among the incidents. I understand that Miss Claxton intends to eschew The Two Orphans next season. I trust sincerely that she will see the wisdom of relegating The Brain-Stealer to a back seat also.

A Ring of Iron did a good business all week at the Cleveland Theatre. Ralph Delmore was the star.

SAN FRANCISCO.

April 26.

Grand opera generally dwindles the appearance of audiences at all other houses, when the musical stories are told by efficient *ensembles* or great stars in the big Mission street house. This time the result is true only in part as to the National co., as some of the houses did very well last week. The Alcazar was largely patronized by those who desired to see Joseph Grismer and Phoebe Davies in The Wages of Sin. This week these clever artists bring out Enoch Arden, in conjunction with the Alcazar co. The audience was large and well pleased. Mr. Grismer adheres to the business and version of Edwin Adams. Hoop of Gold follows.

The Baldwin seems to be faithfully avoided during the Thalia season. I quote a few lines from the *Argonaut* which tells the why: "The Thalia co., a very good stock comb., is much astonished at the coldness of its reception. It is true they do some very good work, but in New York they are almost weekly being freshened by relays from the old country. [illegible] Frederick Warde follows May 2 in Virginius.

Louis Harrison, with Emma Shultz, W. H. Thompson, Charlotte Tittle, J. C. Barrows and others, opened at the California Sunday night to a large audience in Skipped by the Light of the Moon. They will keep it on all the week, and follow with Out of the Frying-Pan next week.

Mr. and Mrs. George S. Knight filled the Bush Street Theatre last night, reappearing in their old and laughable sketch, Over the Garden Wall. Rag Baby and Frank Daniels next.

I am pleased to make a more favorable report of the prospects of the National Opera co. [illegible]

[illegible]

Montana.

BROOKLYN.

W. J. Scanlan and Shaun-na-Lawn had a fairly prosperous week at the Park Theatre. Scanlan has become an established favorite with Brooklyn audiences, and is always sure of a warm welcome. Hermann opened on Monday evening to very good business. His repertoire includes very few new tricks, but the old ones are so well done that they bear a good deal of repetition. Wallack's co. comes next week.

Fair business was done last week at the Brooklyn Theatre, Mrs. John Drew in The Rivals being the attraction. Mr. and Mrs. McKee Rankin had quite a good audience on Monday evening, and The Golden Giant seemed to please. The present is the last week of the season here.

Patti Rosa's second week at the Grand Opera House was quite successful artistically, and fairly so financially. Edward Harrigan in The O'Reagan's came on Monday evening to large business. He is to remain three weeks.

At the Criterion The Mikado, which was presented in excellent style, drew satisfactory business all last week. The Golden Hen, a novelty to Brooklyn, was put on on Monday evening. The audience [illegible]

[illegible]

In my last week's letter I stated that the Brooklyn Museum had closed its doors for the season. I was misinformed; it is still open. Peck's Bad Boy is the attraction this week.

ST. LOUIS.

Mme. Modjeska and her excellent co. played to fair business last week at the Grand. [illegible]

[illegible]

BALTIMORE.

Tony Hart in Donnybrook closed a fairly successful week's business at Ford's Opera House on Saturday night. [illegible]

[illegible]

LOUISVILLE.

Will C. Cowper, supported by an ordinary co., in his own play, Blackmail, was the Museum offering during the past week. [illegible]

[illegible]

as Chief of Police deserves all credit for preventing a mob and bloodshed. [illegible]

PITTSBURG.

The Emma Abbott Opera co. sang to very large business at the Bijou last week. [illegible]

The Opera House inaugurated cheap prices 25 and ran the week with The World to good business. [illegible]

[illegible]

DETROIT.

Corinne, somewhat larger than when I last her, has been the [illegible]

[illegible]

At White's Grand Opera House Thomas W. Keene appeared on Monday evening in Hamlet [illegible]

[illegible]

Items: Manager White's benefit is to take place [illegible]

[illegible]

ALABAMA.

EUFAULA.

Shorter Opera House (Edward Dickson, manager): Professor Miller, April 25-27, gave exhibitions of mind-reading, etc. [illegible] To say the least of it, Mr. Miller displayed an inefficiency and lack of judgment difficult to comprehend.

CALIFORNIA.

LOS ANGELES.

Grand Opera House: Roland Reed delighted large audiences April 19-21 in Humbug and 22-3 in Cheek. Frederick Warde opened a week's engagement 25 in Virginius. Baird's Minstrels week May 2. Mme. Janish week 9.

Pavilion: The American Opera co., with Theodore Thomas' orchestra will be seen in five performances week of 9.

COLORADO.

DENVER.

I wasn't far out of the way when I estimated the receipts for the six performances of Mr. Booth, at $15,000. They ran a trifle over $15,100. It was the most notable dramatic event Denver has known. [illegible]

[illegible]

Gentle Springtime: The Mikado to-night must be in the neighborhood of the fiftieth performance we've had. [illegible]

[illegible]

imprint of grease-paint that extended from Kate's pretty ear to her pretty mouth. [illegible]

CONNECTICUT.

NEW HAVEN.

New Haven Opera House (Horace Wall, manager): Hanlons' Fantasma drew packed houses April 28-30. The scenic tricks were quite marvelous, and the performance satisfactory throughout. Joseph Murphy 4-5. Salsbury Troubadours 10.

Bunnell's Opera House: Phosa McAllister's Taken from Life ran through week of 25 and left a very good impression. Kerns and Radcliffe's Gossip Tea 2-7.

Items: The Royal Museum has opened a very bright little house. [illegible] The attendance so far has been very light.—G. B. Bunnell has taken possession of the Carll Opera House, and renamed it the Hyperion. Improvements have been instituted within and without. Edwin Booth is booked for 11.

HARTFORD.

Opera House (Jacobs and Proctor, managers): Tony Pastor's Vaudeville co. played to immense audiences first half of week and received the unanimous verdict of being the best variety co. yet seen here. [illegible]

Allyn Hall: The Casino travelling co. was greeted by crowded house 29 in Ermine. All seemed well pleased with Ermine. The stage was inadequate for all the special scenery, and much of the fine effect was thus lost. However the co. appeared to good advantage under the circumstances and made the best of the surroundings.

[illegible] the management of F. F. Proctor, has been in the city for past few days in consultation with scenic artist [illegible] who is painting the scenes for his new play.—Emiliy Walker, in advance of Fanny Davenport, will accompany Samuel Alexander abroad. The happy pair sail 18.

WATERBURY.

Jacques Opera House: Monroe and Rice's co. in My Aunt Bridget made its appearance here April 25. One of the largest houses of the season. The piece is full of comical situations and won considerable applause.

NEW BRITAIN.

Opera House (W. W. Hanna, manager): Cattle King 21, good house. The co. is a good one and the trained horses were much admired. Bennett and Moulton 16.

Personal: C. L. Hopson, now manager of the Opera House, was for several years correspondent for THE MIRROR from Worcester, Mass. He has many pleasant things to say in regard to the paper, which he considers the best in the country.

MERIDEN.

Opera House (T. H. Delavan, manager): A fairly successful season closed April 28 with one of the finest attractions—the Madison Square success Hazel Kirke. [illegible] Viola Allen as Lettie, Sidney Cowell as Lida and Eddie Hope as Captain Pennelow shared honors. Good house.

BRIDGEPORT.

Opera House (E. V. Hawes, manager): Saints and Sinners, April 25; small but well-pleased audience. The play was splendidly cast, with C. W. Couldock and Viola Allen in the leading roles. Ermine 27; one of the largest and most fashionable audiences of the season. [illegible] Messrs. Daboll and Solomon as the two thieves did the comedy parts with immense effect. [illegible]

[illegible] manager): Mamie Wallace, supported by Alf. Wallace, presented Crimes of a Great City first half of week and Burr Oaks last half; average fair houses. The Bennett and Moulton Opera co. opened the week of 2 to a large house presenting The Mikado.

DELAWARE.

WILMINGTON.

Academy of Music (Proctor and Soulier, managers): Edwin Arden had a very good week's business April 25. The Wilbur Opera co. opened the week of 2 with a remarkably good rendition of The Merry War. Large and well-pleased houses. Next week, Streets of New York.

Grand Opera House (J. K. Baylis, manager): Sam'l of Posen 27, played to rather light business. Rose Coghlan and her excellent co. gave a delightful performance of The Wellington 28. The performance was a benefit for Manager Baylis, and a large audience was present. Lost in New York was given April 29-30, to fair houses. Shadows of a Great City played to fair business 2.

Items: The obnoxious Inter-State law has interfered to a considerable extent with the attractions booked for here, many having to cancel on account of the exorbitant rates.—The acting of Mr. McDonald as Triplet in The Wellington was highly spoken of and greatly enjoyed by the audience. The entire co. supporting Miss Coghlan was exceptionally fine.

DISTRICT OF COLUMBIA.

WASHINGTON.

Ruddygore was well presented by the McCaull co. to fair houses last week at Albaugh's. Marion Manola, as Rose Maybud, made a pleasing impression. Digby Bell, Laura Joyce, Annie Myers and rest of co. were warmly received, as usual. Only performance this week will be that of Traviata. Everybody wild to hear Patti, but disappointed in selection of opera, as it was hoped that Semiramide would also appear. Seats in hands of speculators, generally, and for sale all over town at double prices. There is a great deal of dissatisfaction over it. Lily of Killarney 9, by Washington Opera co.

[illegible] had a good house Monday night, and quite as large Wednesday night, when the Elks turned out in force. The Gladiator gave way Saturday night to Julius Cæsar, Mr. Downing as Marc Antony.—This week Emma Abbott. Keller next.

Usual good business at Harris' to see The Silver King. This week Dan Kelly in Shadow Detective. Next, Uncle Tom's Cabin. It is understood that Harris is to give us a season of Summer opera.

The Ida Siddons Burlesque co. at Kernan's this week.

Items: Mlle. Atalah Ramish was well received in concert 30 at Congregational Church.—Anna Story is on a visit to her mother and friends in this city.—I have seen it stated several times that "Robert Downing never saw John McCullough in The Gladiator." I am sure that Mr. Downing would never authorize such a statement, as I know that he was in Ford's co. when McCullough appeared in The Gladiator at the National Nov. 25, 1873. Mr. Downing will probably spend the Summer on his farm near this city and it is to be hoped that he will work off some of his superabundant flesh. He is growing quite too stout for anything.—The regular Summer season at Albaugh's will open 16.—W. J. Florence has bought a handsome lot on Connecticut avenue, and it is said may build thereon at no distant day.—Lawrence Barrett has a building site on same avenue not far from Florence's.—Ed. Ober is also a recent purchaser of Washington property.—THE MIRROR folks have my best wishes for their moving-day. I hope that they may find their new quarters very pleasant.

GEORGIA.

MACON.

Academy of Music (H. Horne, manager): Cora Van Tassel April 25, week. Her repertoire consists of such plays as Esmeralda, Hazel Kirke, The Danites, Fanchon, etc. Poor business at panic prices.

SAVANNAH.

Theatre (T. F. Johnson, manager): Cora Van Tassel week of 2 in Fanchon, Camille, Hazel Kirke, Esmeralda, Little Detective, Danites, etc. Low prices.

Memorial: On Memorial Day the lonely grave of Cyril Searle, the dead actor, was not forgotten, the Ford Amateur Association having kindly provided fitting emblems with which his grave was tastefully decorated. There is no Mirror Monument reared here to the actors, but what better monument does one ask than remembrance and recognition of this kind?

COLUMBUS.

Springer Opera House (Theodore M. Foley, manager): The Cora Van Tassel co. played all last week to good houses, and the public were pleased with her. Joseph Thomas and Joseph Physioc walked the boards last week to constantly increasing business.

AUGUSTA.

It is highly probable that the site selected for the new theatre will be changed, as one of the near neighbors, a very influential citizen, seems very averse to its location. [illegible]

one or two local entertainments we are perfectly stagnated.

ILLINOIS.

OTTAWA.

Opera House (F. A. Sherwood, manager): The Stuart Theatre co. opened a week's engagement April 25 with Rosedale, and played to medium business.

GALESBURG.

Princess Theatre (C. H. Hoover, manager): The Mendelssohn Quintette Club gave one of the finest concerts of the season to a full and appreciative audience. Stetson's Burlesque co. 7; Star Dramatic co. 9, week.

STREATOR.

Plumb Opera House (J. E. Williams, manager): April 25 Devil's Auction packed the house. Finest spectacular production ever brought to this city. Receipts $539.25.

ROCKFORD.

Opera House (C. C. Jones, manager): Gilmore's Band delighted an $800 house—largest of the season—April 25. Devil's Auction 27; fair house.

BLOOMINGTON

Durley Theatre (Tillotson and Fell, managers): Louis James in Hamlet to large and appreciative audiences April 23. Rag Baby 25; good business. McNish, Johnson and Slavin's Minstrels 27; packed house.

INDIANA.

FORT WAYNE.

Masonic Temple (J. H. Simonson, manager). Frank Jones, in E. A. Locke's bright rural comedy Si Perkins, drew well April 25. As a general thing, new pieces, and particularly new stars, are not given a rousing reception here. Jones, however, may be considered an exception. Two Johns 28; good business and well-pleased audience. Mattie Vickers 30 in her new comedy, Cherub; another big house. Tony Denier H. D. co. 5.

Item: Manager Simonson, of the Masonic Temple, is being urged to accept a nomination for Mayor. Mr. Simonson is a shrewd and capable man, and should he receive the nomination his chances are exceedingly good for election.—Work on the Academy of Music has been begun. The house will be very pretty when completed.

ELKHART.

Bucklin's Opera House (J. L. Broderick, manager): J. K. Emmet presented Fritz, Our German Cousin, to a large and fashionable audience April 26. W. J. Fleming's Around the World in Eighty Days played to a good house 29.

KOKOMO.

Opera House (H. C. Henderson, manager): Mattie Vickers April 28-9 in Jacquine and Cherub; good business.

VALPARAISO.

Grand Opera House (A. F. Heineman, manager): The McDowell Comedy co., supporting Fanny Reeves, in the English military comedy Our Regiment, April 30 to good house. This is the best Comedy co. that has visited our city this season. On Sunday afternoon Hi Henry pulled the coupling-pin of his royal palace car and on Monday evening, 2, gave the people one of his great shows. They are simply immense; best minstrel show on the road. Miln 5.

Item: W. A. Demmon, agent for Miln, informs me that they close the season at Cincinnati 16.

CRAWFORDSVILLE.

Music Hall (Leslie Davis, manager): The Basye-Davis co. April 25, week, with Galley Slave for opening night, followed by Ticket-of-Leave Man, Planter's Wife, East Lynne, Divorce and Under the Gaslight. A good co. supporting the excellent actress, Annie Burton, who is a hard and enthusiastic worker. Good houses. This practically closes our regular season.

IOWA.

KEOKUK.

Opera House (D. R. Craig, manager): Frank Daniels, in A Rag Baby, April 28: crowded house. Gilmore's band comes May 5 and McNish, Johnson and Slavin Minstrels 6. After that bookings very uncertain, owing to the Inter-State law, which has seriously disarranged amusement matters in this section.

Arena: King, Burk and Co.'s tent show cheap prices is billed for May 12 and 13. After this stand the comb. will be known as the King and Franklin show.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Only a Farmer's Daughter April 23; matinee, good house; evening fair.

CLINTON.

Opera House (E. M. Davis, manager): Hi Henry's Minstrels played to a large house April 25. P. S. Gilmore and his famous band were received by a crowded house 8.

KANSAS.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): April 23, Mlle. Rhea as Hortense in Le Gouve's Fairy Fingers. The fair star appeared to the best possible advantage, and the support was most excellent. The audience was large, and what is popularly supposed here to be a "society" crowd. Curtain calls were the order of the evening. Frankie Kemble in Sybil; or, Dublin Lights," 25-6. Miss Kemble made a very favorable impression, and the co. gave good support. Mme. Janish in Sardou's Princess Andrea 28. The play and star are so well known that I hesitate to offer anything of my own in the way of comment or criticism. Manager Crawford is something like a music-box, and when he gets started on one line he seems to be unable to stop till it gets run into the ground. At one time he gets the minstrel fever, and two or three troupes follow in rapid succession. Then comic opera gets a run, to be followed in turn by farce comedies, and so on. Of late he has had his society star stop on, and has given Modjeska, Rhea and Janish so closely together that neither the two latter did the business one might have done otherwise. Mr. Crawford has, however, given us about as varied and strong a line of attractions this season as it will likely be our good fortune to have again in a long time. But this is the first season that he has ever had a real live rival manager to fight against, and he has had to hustle to keep up to the mark, which Mr. Barron, in spite of all drawbacks, has been able to set him.

ATCHISON.

Price's Opera House (L. M. Crawford, manager): April 21, Rhea the charming, gave Fairy Fingers to a large audience, notwithstanding wretched weather. Rhea is so sweet and bright on the stage that we can only reiterate her praises. She was supported by an excellent co., chief of whom in excellence was Mr. Forrest, who played Richard. The only poor member of the co. was the young man who played the lover. Oh, he was awkward! The costuming of the ladies was elegant.

Item: Our boom has filled the city with strangers for the East. Maine people have already invested several hundred thousand dollars in Atchison real estate.—Our hotels are filled to overflowing with people seeking investments.—The Charles Gilday Comedy co. appeared in Collars and Cuffs and A Piece of Pie 27 8. Both are laughable absurdities, calculated to show the talent of Mr. Gilday and Fanny Beane.

PARSONS.

Kate Castleton, April 26, in Crazy Patch; crowded house. She is a great favorite here.

NEWTON.

Ragsdale Opera House (Joseph W. B. Johnston, manager): Janish in Princess Andrea April 27; a fair sized audience. Play and actress well received.

LAWRENCE.

Opera House (J. D. Bowersock, proprietor): The damage caused by the fire of last January is now fully repaired, and the house in an excellent condition. It was opened by Rhea April 25 in Fairy Fingers, to one of the largest and most fashionable audiences ever assembled in this city. It was her first appearance here, and she was received with great enthusiasm. The support was good—far above the average—and Rhea and her excellent co. will long be remembered by the theatregoers of Lawrence.

WICHITA.

Opera House (L. M. Crawford, manager): Janish appeared April 25 6 to rather light business, presenting Princess Andrea and Violets. Probably the best pleased audience of the season left this house 27, after witnessing Crazy Patch by the Kate Castleton co. Bonny Kate is as winsome as ever, and is ably supported by John Gilbert and Eddie Girard, who divide honors.

Garfield Opera House (Ennis and Young, managers): Chimes of Normandy and Pinafore, by the stock co., drew good houses last week. Several new faces will appear this week.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Kate Castleton, assisted by a good co., presented Crazy Patch to an excellent audience April 25. The piece has been greatly improved since presented here before. Eddie Girard and John D. Gilbert are very clever comedians. Miss Castleton exhibited some very beautiful and becoming costumes. Booked, Gilday and Beane's Collars and Cuffs co. 7; John Thompson 20.

Arena: Howe's New London Shows, May 2, week.

Boom! While here Miss Castleton made a good investment, and one that is sure to pay a handsome profit. She purchased a block in one of the new additions to the city.

KENTUCKY.

PADUCAH

Morton Opera House (John Quigley, proprietor): Louise Pomeroy April 25, week. Delighted audiences greeted her every night. Creptia Palmoni was quite ill with rheumatic fever during the engagement.

MAINE.

PORTLAND.

Theatre: It may be possible that Charles Hoyt conceived the character of Vilas Canby in A Tin Soldier exactly as George Boniface, Jr., plays it; but I doubt it. His rendition of the part 29-30 was as vile as can be imagined. James Powers as Rats was decidedly clever, as was also Amy Ames' Violet. Isabelle Coe as the wife of Brooklyn Bridge was charming. The musical part of the piece was most satisfactorily rendered.

City Hall: I am glad to say that Haverly has regained his grip. He gave us a good minstrel show 25, and through Manager Stockbridge's efforts a big house welcomed the reorganized exponents of good minstrelsy. Billy Emerson did not show up, but the loss was hardly noticed, as the other members of the co. are all good, and the Gormans are a whole show in themselves.

Briefs: The handsome partner of Charles Hoyt was welcomed to the home of his ancestors Saturday noon. Charlie Thomas looks as fine as silk.—The squib in the Springfield *Daily News* as regards "Irene, good night!" evidently caused the commotion in the Gilmore Opera House last week.—The Tin Soldier co. accepted an invitation and were hospitably entertained by the Union League.—I have received cards announcing the marriage of Arthur Wilkinson and Perle Dudley in Boston 24.—With increased transportation facilities and several new experiments in view by the management, the season at Greenwood Garden this Summer promises to be the most successful in its history.—Now that the plans have been drawn (and with but few changes to be made in them) the projectors of the new opera house are negotiating for a site, and it is to be hoped that the one already talked of may be secured.—Manager Stockbridge has been highly successful in his attractions the past season, and the public have been more than satisfied with his forty entertainments.—W. H. Jordan, of this city, is a member of the Tin Soldier co.

BANGOR.

Opera House (Frank A. Owen, manager): Margaret Mather in As You Like It April 22; Honeymoon (matinee 28) and London Assurance evening. Large, fashionable and well-pleased audiences; Sol Smith Russell in Pa 25; big house. Audience convulsed.

Norombega Hall: Stover's U. T. C. co. 23; fair business.

BIDDEFORD.

City Opera House (Fred Yates, manager): Cattle King April 26; good business. Haverly's Minstrels 27 (return date); fair-sized audience.

MASSACHUSETTS.

SPRINGFIELD.

Gilmore's Opera House (W. C. LeNoir, manager): The Moulton-Baker Opera co., in a new and heavier repertoire, played to the usual large houses week of April 25. Fantine, Fatinitza, The Mikado, Fra Diavolo, Musketeers, Bohemian Girl and Olivette were put on with fair success. Marie Sanger, Kitty Marcellus and Roger Harding, new comers, were favorably received; but the withdrawal of Bessie Fairbairn and Ed. P. Smith has created two gaps which Maanger Baker has thus far been unsuccessful in filling.

Musee: A hastily plucked variety co., composed mainly of local talent, gave poor performances week of 25 to empty seats. The only redeeming feature was Daboll's musical specialty. This week the house will be closed for repairs.

Dramatic Drift: J. J. Showles, advance agent for Joseph Murphy, was in town 29.—C. J. Spear is here talking Balabrega.—Gertie Maddigan took advantage of a brief leave of absence from the Ruddygore co. to visit her husband, Ben Lodge, in this city last week.—A good many people will be sorry to hear that Gilbert Clayton has decided to bid farewell to stage life after this season.—The local Elks held a special meeting 1, at which twenty-four new members were initiated, among whom was Arthur Wooley, of the M. and B. Opera co. Several members of that organization, Ben Lodge included, contributed largely to the programme.—Rumor has it that the John W. Jennings co. closed season at Northampton 30.—Gilmore expects to enlarge the seating capacity of his gallery several hundred during the Summer.—The King of Dentists Variety co remained here last week, and will stay two more.—The Bicycle Club repeat their minstrel show 23-4, and The Sons of Veterans will do The Drummer Boy 26-8.—Pinafore will be sung June 1 2 by the Springfield Opera Club.—Mrs. Mattoon, a good friend of mine, and of THE MIRROR as well, will direct the affair, which insures its success.

Latest: Frank Howard, in Sam'l of Posen, opened to a fair house at Gilmore's 2.

NEW BEDFORD.

Opera House (Frank C. Bancroft, manager): Lights o' London, April 25, drew very good house, although the co. is the poorest that ever presented this fine drama here. Fanny Davenport 30; good house. She was very warmly received. Her support was fine, J. H. Barnes and Genevieve Lytton being especially good.

Personal: Joseph C. Omey, ex-manager of the Opera House, now managing Peck's Bad Boy, has been spending a few days at his home in this city. Joseph is looking handsomer than ever, and has added to his avoirdupois. He has also made an enviable name for himself as a travelling manager.—Topsy Venn (Mrs. E. J. Cornell) of the Gus Williams co., is at her home in this city, having closed her season at Danville, Pa., 23.—As foreshadowed in a recent letter to THE MIRROR, John S. Moulton, of the B. and M. co., has leased the Opera House in this city for a term of years at $3 500 a year, said lease to go into effect upon the expiration of Manager Bancroft's lease the last of June next. Manager Moulton has made many warm friends here during his frequent visits. His capacity for management is shown by his success in low-priced opera. No one here has anything to say against the present management, and the change is probably made because of more liberal terms to the Opera House co. Manager Bancroft is being urged to keep possession of the People's Theatre, and will probably do so; in which event a lively competition will exist between the two houses. Mr. Bancroft was in the city last week, and his benefit will soon occur.—Miss Davenport will probably remember her appearance here for some time on account of the appearance of another star which shared the attention of the audience. This rival was a six-months-old baby, with a powerful pair of lungs and a determination to use them. At the most thrilling points in Fedora the kid would set up a howl, and though Miss Davenport struggled bravely to hold her end up she generally came out second best in the unequal contest. Four times the baby was removed to the lobby for refreshments, but the mother who was determined to see the end of the performance returned, notwithstanding both mother and child were roundly damned by their immediate neighbors.—Margaret Mather in As You Like It 5, and S. P. Norman, her advance agent, was in the city last Friday.—Manager Omey will probably go with Peck's Bad Boy another season as his salary has been doubled.

HOLYOKE.

Opera House (Chase Brothers, managers): The Agnes Wallace Villa comb. rendered The Martyr, Shadows of a Life and Miss Multon April 28-30, business being from fair to large. Joseph Murphy 6, Wilson Barrett 7.

Items: The Villa comb. will continue on tour several weeks longer, although it was originally intended to close here 30. Herbert R. Asten, who was Lotta's stage manager for four years, joins Louise Litta soon for the Summer season.—The genial manager of the Villas reports business good. All well and wishes to be remembered to THE MIRROR.—Your correspondent attended several performances of the B. and M. Opera co. in Springfield last week, and once more had the pleasure of renewing old acquaintance. Since the co.'s appearance here in January there have been several changes.—Carl Alberte's greeting is none the less cordial since he assumed the position of treasurer of the co. Arthur Miller, Ben Lodge and Gilbert Clayton are as popular as ever.—Irene Murphy is as "pretty as a picture" in her prima donna roles, and Carrie Sweeney and Kittie Marcellus, as usual, score some telling hits. Lulu Nichols now has several important parts, and it is a real pleasure to hear her rich contralto voice. Gertie Maddigan is no longer a member, Marie Sanger now filling her roles.—The advance sale for Wilson Barrett's last performance in this country has opened well, and a good house is assured.

BROCKTON.

City Theatre (W. W. Cross, manager): Fred. E. Hansell, who established an amusement bureau in this city early in the season, was tendered a rousing benefit concert April 26. The Ruggles Street Male Quartette and Rachel Noah, of Boston, together with the beneficiary in his whistling solos were the principal features of a fine entertainment. The Cattle King drew a fair house and gave satisfaction 27. Fanny Davenport, supported by a fine co., gave an excellent performance of Fedora to a large and enthusiastic audience 29.

Items: The People's Theatre is a thing of the past; it has been transformed and is now known as Murray Hill, and will be used chiefly for dancing parties.—S. P. Norman, the genial business manager for Margaret Mather, was in town 27. He brought with him the paper for As You Like It, but as Manager Cross prepared The Lady of Lyons he wired J. M. Hill and obtained his permission to make the deserved change.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Litt and Poore's co. gave an acceptable performance of Lights o' London April 26; big business. The Odd Fellows celebration, which took place that day, materially helped the attendance. The local opera co. gave four performances 28-30 of Pirates of Penzance to fairly good audiences. Taken all in all, the entertainment might have been much worse. Margaret Mather in As You Like It 6; Haverly's Minstrels 7; Hanlons in Fantasma 9 10; Howard Athenæum co. 12; Edwin Booth in Richelieu 1[illegible].

Items: Maud Harris, the Shakespeare Jarvis of the Lights o' London co., had been ill for a week and was unable to appear. The part was taken by her husband, Charles B. Poore, the Squire Armytage of the co.—S. P. Norman was in town for Margaret Mather during the week. Florine Arnold (Mrs. Charles A. Andrews), of the Michael Strogoff co., has been at her home here the past week.—I have noticed the pronunciation of lieutenant by at least half a dozen people on the stage this season; and without exception they gave it the *lef*.

HAVERHILL.

Academy of Music (James F. West, manager): Fanny Davenport and an excellent co. presented Fedora to a large audience April 26. Frederic Bryton in Forgiven 28; fair house. By far the best minstrel co. of the season was Haverly's, 30; big house. Corinne 9, week.

FITCHBURG.

Whitney's Opera House (G. E. Sanderson, manager): The Redmond-Barry co. in Rene April 25; good house Rene is far from being a great play, but seemed to please the audience as there was a number of curtain calls. Abbey's U. T. C. 30; fair business.

Items: Janauschek is booked to appear here June 1 in Meg Merrilies.—The advance sale for Margaret Mather, 2, indicates a big house. S. P. Norman, ahead of Mather, sends regards and best wishes to THE MIRROR.

LOWELL.

Music Hall (A. V. Partridge, proprietor): Nordeck was given for the benefit of the attaches April 25; good house. Hoodman Blind 28; fair-sized audience. B. F. Horning made a manly and effective hero. Tony Pastor has certainly the best people in the variety line in his comb. S. R. O. 29.

Item: The Dime Museum has changed hands, a Mr. Stevens of Boston being the new proprietor. Extensive alterations will be made, a gallery added and the opening is put down for 30.

LYNN.

Music Hall (James F. Rock, manager): Atkinson and Cooke's Stock co. April 25, week, played a return engagement appearing in Ingomar, Ticket-of-Leave Man, Blow for Blow, Camille, Divorce, A Celebrated Case, Little Em'ly and Southern Spy. Large and delighted audiences. Maude Banks, the talented young leading lady, has improved very much since her first appearance here, although she created a most favorable impression at that time, and the rest of the co. fully sustained their standard of excellence. John T. Craven, E. P. Sullivan and John Connor are worthy of special mention.

Item: I am under obligations to Manager Charles E. Cook for courtesies.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): Fanny Davenport made her first appearance here on April 28 in her magnificent impersonation of Fedora. A very large audience was in attendance, which manifested its appreciation of the performance by recalls after each act. J. H. Barnes was very fine as Louis Ipanoff. R. B. Graham's De Sirieux was a thoroughly enjoyable performance, as also was that of the Countess Olga by Miss Lytton. Sam'l of Posen 10.

NORTHAMPTON.

Opera House (William H. Todd, manager): John W. Jennings and co. opened April 25 to a full house in Confusion. He is supported by a good co. Cricket on the Hearth, in which Nellie Pierce played the part of Bertha, was presented 26. She was presented with a beautiful basket of flowers. Pink Dominos 27. By special request Confusion was repeated 28; Our Boys 29; matinee 30, Cricket on the Hearth; evening, Willow Copse.

SALEM.

Mechanics' Hall (Andrews, Moulton and Johnson, managers): Frederic Bryton, in Forgiven, played to a good sized audience April 27. The audience was highly pleased and the principal members were twice called before the curtain. Hoodman Blind, by B. F. Horning's co., 29; small audience.

WORCESTER.

Theatre (Charles Wilkinson, manager): Tony Pastor's comb. and Frederic Bryton were the attractions last week. Tony Pastor, as usual, packed the house and gave a very satisfactory entertainment. A heavy rain interferes somewhat with the business of Mr. Bryton. Wilson Barrett gives a triple bill 6. On the 16 Manager Wilkinson takes a benefit, on which occasion the new play by Mark Price, On the Rio Grande, will be given, to be followed by the farce of The Hole in the Wall, in which Manager Wilkinson and his wife will take the principal parts.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Margaret Mather, as Juliana in The Honeymoon, April 26, under G. A. R. management, to a good business, in spite of strong counter-attractions in the way of society events. Haverly's Minstrels, under the same management, 29; packed house (return engagement).

TAUNTON.

Music Hall (A. B. White proprietor): Fred. Bryton presented Forgiven April 26; large and delighted audience. Mr Bryton was called before the curtain at the end of each act, and the whole co. received a recall after the third. To individualize would be injustice where all did so well; but special praise must be given Harry Harwood as Denver Dan. His presence was all that was required to convulse the audience. Mr. Bryton as Jack Diamond is the same handsome Jack, and if possible more perfect in acting. Lights o' London 28; large house notwithstanding a very stormy night. The principal characters were well taken, especially the Bess Marks of Helen Weathersby. William Lee as Seth Preene is too loud. He should restrain himself. Scenery very fine.

Items: The benefit tendered James Pell 28 netted quite a snug sum.—Fred. Bryton is still suffering with his throat and is obliged to constantly use cocoaine. His voice is also effected. He comes back to us early in the Fall. J. E. McNamara, agent for Haverly, was in town 27.—Our Margaret is handsomely and judiciously billed for the 4th. Manager Hill deserves success.—Blanche Thorne and Jessie Storey, of the Bryton co., look enough alike to be sisters.—Perkin's Jubilee Singers in sacred concert 8.—The reception given Fred. Bryton fell short of an ovation. He was very much pleased.—Long life and success to THE MIRROR in its new house.

MARYLAND.

CUMBERLAND.

The Baldwin Comedy co. is playing here this week to the largest business of the season. Walter Baldwin was taken seriously ill on Tuesday night, but is now convalescent.

Arena: Forepaugh's Circus 7.

MICHIGAN.

PORT HURON.

City Opera House (L. A. Sherman, manager): One of the best and most pleasing dramatic entertainments ever given here was the presentation of Richelieu by Thomas W. Keene and co. In the character of the great French cardinal and statesman, Mr. Keene is unquestionably entitled to rank as one of the first tragedians of the present day. He leaves nothing to criticise except at times he for a moment forgets his lines. But this due to the fact that he has just recovered from a severe illness. The audience was large and enthusiastic, and the play gave the best of satisfaction. The McDowell Comedy co in Our Regiment drew but a light house 28. Disagreeable weather.

ANN ARBOR.

Hill's Opera House (A. J. Sawyer, manager): J. K. Emmet presented Fritz, Our Cousin German, to a good audience 23.

JACKSON.

Hibbard Opera House (Z. W. Waldron, manager): J. K. Emmet, as Fritz, Our German Cousin, delighted a fair audience April 22. Mestayer's We Us and Co. 23; large house.

BATTLE CREEK.

Hamblin's Opera House (J. W. Slocum, manager): Tavernier's Dramatic co. April 28, week; good houses. We, Us and Co. 7; benefit of Manager Slocum.

LANSING.

Opera House (M. J. Buck, manager): Edmund Collier in Michael Strogoff April 25. Mr. Collier became very popular here last Fall as Jack Cade. Our Regiment 29: small house, but never did a small house laugh more. E. A. McDowell is a genius, and he has a good supporting co.

Lansing citizens give Mrs. Clarence Ostrander (Mac Wentworth) a benefit this week.

KALAMAZOO.

Academy of Music (J. W. Slocum, manager): April 25, J. K. Emmet in Fritz to large house. Mr. Emmet's songs were new and his support good. Thomas W. Keene and a strong co. gave Richelieu to fair business 29. Beacon Lights 7, Around the World in Eighty Days 9.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): The T. P. W. 25 7; large houses. Louise Rial presented Fortune's fool 28-30 and matinee to good houses. Miss Rial is a bright, clever actress, attractive and pleasing, playing the role of a French premiere danseuse admirably. Especially was she good in the emotional scenes. Support fair. Will S. Marion, as Jack Thomton, did well. Louise Forster, Marie Hartly and Fred J. Long deserve mention. May Blossom co. 5-7.

Olympic Theatre: Attraction week of 25, a co. of specialty and variety artists in a good bill. Fair business.

DULUTH.

Grand Opera House (John T. Congdon, manager): The Trebelli co. gave a concert April 23; good house The violin playing of Ovide Musin was fine and created great enthusiasm. Louise Rial 25-6 in Fortune's Fool; fair houses. The star made a very good impression in the part of Coralie Loriot. The largest audience of the season greeted the T. P. W. Minstrels 28. Mary Hamilton opened a two nights' engagement 29 in May Blossom; slim house.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Robson and Crane, week of April 25, gave abundant satisfaction to representative audiences. The presentation of She Stoops to Conquer was unanimously considered as the most successful comedy representation ever given here, and in Merry Wives of Windsor Mr. Crane's Falstaff met with deserved recognition. Bernhardt 4-5.

Points: Manager Conklin has Bernhardt and other strong attractions yet to play before the close of the season, June 4.—Adolph Grethlen's alleged comic opera of Manitou will be given two representations at the Grand the latter part of current week. The opera was Produced at Harmonia Hall some weeks since, and in spite of the endorsement of the local press it is hard to see on what grounds the author can lay any claim to merit, it being utterly devoid of musical gems and the book being simply absurd.—The effort of some of our social lights to organize an amateur minstrel entertainment proved a failure.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Rentfrow's Pathfinders played last week to fair houses. The co. is not as good as formerly. The leading feature is little Frankie Jones, a precocious youngster of twelve years, who shows decidedly versatile talent. Mr. and Mrs. G. A. Wilcox supported by a local cast will present Leon Maxwell for the benefit of a monument to be erected in this city by the G. A. R., 5-7.

WINONA.

Opera House (George B. Russell, manager). April 21, A. G. Field's Operatic Minstrels appeared to a good house, giving a medium entertainment. Gilmore's Band entertained a crowded house 23, giving the best of satisfaction. May Blossom came to only a fair house 26. Mary Hamilton as May Blossom shared the honors with Uncle Bartlett. McNish, Johnson and Slavin 10.

MISSOURI.

HANNIBAL.

Park Opera House (J. B. Price, manager): Frank Daniels brought us his dog and Rag Baby April 26. One is about as entertaining as the other. Big house. Our season closed 30 with McNish, Johnson and Slavin's Minstrels.

SEDALIA.

Opera House (H. W. Wood, manager): Rhea and a good co. gave a pleasurable performance of Fairy Fingers before moderately good attendance April 28. J. H. Decker is here in the interest of McNish, Johnson and Slavin's Minstrels for 5. This closes the season's bookings in Sedalia.

MONTANA.

HELENA.

Ming's Opera House (John Maguire, manager): An Uncle Tom comb. co. played to crowded houses April 25-6.

NEBRASKA.

OMAHA.

Opera House (Thomas F. Boyd, manager): The engagement of Edwin Booth April 25-7 proved the most successful, financially as well as artistically, in the history of the house. The aggregate receipts exceeded $10,000, Hamlet drawing $3,900. Reserved seats were $2.50 each, and over $1,200 was realised from premiums at auction. Booth, of course, was grand. Emma Vaders and Charles Barron rendered efficient support; but I was somewhat disappointed in the rest of co. Bernhardt 6-7.

People's Theatre: Smith's Swiss Bell-Ringers week 25 to good business.

NEW HAMPSHIRE.

MANCHESTER.

Opera House (E. W. Harrington, manager): Cattle King drew a fair house April 26. Fanny Davenport, in Fedora, called forth a large and enthusiastic audience, who were in every particular well pleased. Margaret Mather, in As You Like It, was welcomed by a good house 29.

NASHUA.

Theatre (A. H. Davis, manager): Hoyt's Tin Soldier co. April 28; fair house in driving rainstorm. The piece, in common with all of this author's efforts, abounds in comical absurdities, and seemed to please immensely. Amy Ames, as Violet Hughes, made a decided hit. Co. closes season this week.

Opera House (George Swain, manager): A most brilliant and representative audience admired Margaret Mather's finished performance in The Honeymoon 30. Milnes Levick as Duke Aranza and Frederic Paulding as Rolando shared applause.

PORTSMOUTH.

Music Hall (J. O. Ayers, manager): The Dalys in Vacation drew a big house, as usual, on April 23. Haverly's Minstrels gave a first-class entertainment to a fair-sized audience 28. Lights o' London 6.

NEW JERSEY.

PATERSON.

Opera House (H. C. Stone, manager): Leslie Gossin, in Ten Nights in a Barroom and Waiting for the Verdict, all last week to light business. Alone in London 5-7.

People's Theatre (A. Philion, manager): Good houses last week to see J. J. Sullivan in Blackthorne. Good co. and play.

NEWARK.

Miner's Theatre: The Black Crook for the week. The costumes are new and attractive and the scenery fine. Rose Coghlan 9, week.

Grand Opera House: Edwin Arden in the five-act melodrama, Eagle's Nest, opened 2 for a week. He is supported by a strong co. The scenic and mechanical effects are very fine.

Waldmann's Opera House: Tony Pastor's co. opened to a large house 2. Fair co.

PLAINFIELD.

Music Hall (Craig H. Marsh, manager): Hoodman Blind appeared to a fair house April 25. Haworth took the audience by storm.

TRENTON.

Opera House (John Taylor, manager): Rose Coghlan made her second appearance this season April 27, presenting one of her most successful plays, Peg Woffington. There are pieces in which Miss Coghlan receives more rapturous applause, but none where the refinement of her art is so frequently called into play to preserve a proper balance between comedy and seriousness. The large audience was delighted. The Lamb-Jordon-Price co. presented On the Rio Grande 30; good business. Shadows of a Great City 6 7; My Aunt Bridget 13-14.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. H. M. Leland, manager): The Hanlons, in Fantasma, began a most successful engagement on Monday of last week, playing three nights and matinee. The first night house was one of the largest of the season, and everyone was delighted with the spectacle. Tuesday evening was the occasion of a complimentary testimonial to the Albany Press Club, tendered by the Hanlons and Mr. Leland, and the house was packed with an enthusiastic audience, and the financial results were most gratifying to all concerned. The engagement was concluded Wednesday with two more big houses. Friday night brought Ruddygore, which was greeted by a full house; but the opera failed to please particularly well and the houses dropped off considerably at both Saturday performances. The opera was elegantly costumed and well set, and the voices were good, although not by any means excellent, except in the case of Broderick, who sang Sir Roderick. Ida Mulle was very dainty and charming as Rose Maybud, but she was suffering from a severe hoarseness, and several of her numbers were sung by Hattie Dolaro on Saturday night. Louis James and Marie Wainright 5-7.

Museum (Jacobs and Proctor, managers): Michael Strogoff was the attraction last week, and a good one it proved it to be drawing large audiences at every performance. The play was well mounted and acted and gave good satisfaction. Ada Gray in East Lynne is the announcement for the current week.

Brevities: Handsome souvenir programmes were distributed at the Hanlon Press Club benefit.—Messrs. Jacobs and Proctor announce that next season they will play only four matinees each week at the Albany house—Tuesday, Wednesday, Friday and Saturday.—The Press Club entertained William Hanlon and Treasurer Edwin Warner at an informal reception at the club rooms on Tuesday evening, when they were met by nearly all of the members of the club and a number of distinguished guests, including Lieutenant Governor Jones, Speaker Husted, Senators Vedder and Raines, Assemblyman McCarthy, General J. K. Porter, Judge Robertson and many others. The occasion was very pleasant and continued until a late hour. The boxes at the Tuesday performance were occupied by Governor Hill, Lieutenant Governor Jones, Speaker Husted and Senator Murphy.

ROCHESTER.

Grand Opera House (P. H. Lehnen, manager): Campbell's Clio attracted fair houses April 25-7. Frank Mayo, supported by an excellent co., appeared in Nordeck 28 30. Alice Fischer made a most favorable impression in the role of the Princess, and was heartily applauded. Dockstader's Minstrels 5, Maggie Mitchell 6-7.

Academy of Music (Jacobs and Proctor, managers): Muggs' Landing drew fine audiences all last week. Thursday afternoon the house was packed, the occasion being the Elks' benefit. Several special features were presented. This week, King Hedley's Silver King co. Next, Inshavogue, next, Wilbur opera-troupe.

Casino: Loder's Hilarity co. amused good houses past week. This week straight variety.

ELMIRA.

Opera House (Messrs. Hennup, manager): The Mikado was ably presented by the Auburn Philharmonic co. April 29; large house. Adelaide Ringer, of this place, assumed the role of Yum Yum to the satisfaction of all her admiring friends.

Tips: A largey part from here attended The Little Tycoon at Seneca Falls 30.—We are sorely in need of a better Opera House. We have the people who will attend a good theatre, but we cannot blame a good attraction for giving us the go-by.

OSWEGO.

Academy of Music (John R. Pierce, manager): The Little Tycoon co. drew finely April 28; second visit this season. E. C. Taylor 4, two nights.

NEWBURG.

Opera House (Colonel Dickey, manager): Stetson's Ruddygore co. gave good satisfaction to a large and fashionable audience April 25. Monroe and Rice's My Aunt Bridget co. filled the house 29.

AUBURN.

Academy of Music (E. J. Matson, manager): Salsbury's Troubadours didn't draw as large an audience as they deserved April 27. The co. is one of the best. The Metropolitan Ideal comb. did a light business 28-30. Bunch of Keys May 6.

UTICA.

City Opera House (H. E. Day, manager): Little Tycoon co. April 26 (return date); large and fashionable audience; encores numerous. Salsbury's Troubadours 28; good house; Nellie McHenry completely won the audience. Boston Pinafore co. 29-30 with matinee; very light houses; co. only fair. J. K. Emmet 10; Michael Strogoff 12, Maggie Mitchell 13.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): April 25, Salsbury's Troubadours presented The Humming-Bird to a large and very enthusiastic audience. James Moylan, pianist, gave a concert before a very small audience, but pleased exceedingly, 26. Lizzie Evans in Fogg's Ferry 28; good house and excellent satisfaction

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Clio closed a successful three-nights' engagement April 30. Little Tycoon 5 7.

Grand Opera House (Jacobs and Proctor, managers): Benjamin Maginley, in Inshavogue, is the current attraction. Hedley and Harrison's Silver King drew large audiences last week and gave splendid satisfaction. Harry Colton was warmly welcomed by his many friends here. Next week, Corinne.

AMSTERDAM.

Opera House (T. J. Neff, manager): Atkinson's Boston Pinafore co. April 27, fair business; their efforts to please were apparently appreciated.

Potter Opera House (N. S. Potter, manager): Howarth's Hibernica co. 28; large audience. The entertainment was admirable and elicited great applause. The Two Dan's captured the house. Lottie Burke is a very clever dancer and singer.

LYONS.

Parshall Memorial Hall (S. D. Chamberlin, manager): April 18, The Black Crook co. drew a small house. Little Tycoon 20 (return engagement); packed house; everybody delighted. Season closes 30 with Bristol's Equescurriculum.

MATTEAWAN.

Opera House (W. S. Dibble, proprietor): The Adelaide Thornton Galley Slave co. played to fair business April 26-7. Ullie Akerstrom all this week.

NIAGARA FALLS.

Park Theatre (A. H. Gluck, manager): Skipped by the Light of the Moon comes on 7. Zozo 14. A. H. Gluch has leased the theatre. He is now in correspondence with popular operatic and theatrical managers for the purpose of receiving a series of entertainments for the Summer season.

KINGSTON.

Opera House (C. V. DuBois, manager): Ruddygore April 27; crowded house. An excellent performance every part well sustained. Ida Mulle as Rose Maybud, Agnes Stone as Mad Margaret, and Dell Kellogg as Dame Hannah deserve special mention. The encores were hearty and frequent.

GLOVERSVILLE.

Opera House (A. J. Kasson, manager): April 30, Salsbury's Troubadours; fair business: meritorious performance. Little Tycoon 9.

ROME.

Opera House (W. S. Sink, manager): Taylor's Congress of Wonders April 29-30. Deserved much better houses. Howorth's Hibernians 6, Silver King 10.

MALONE.

Howard Opera House (Ferguson and Merritt, managers): Clara Louise Kellogg in grand concert and opera April 27; big house. Miss Kellogg's support was excellent and added much to her success.

ELMIRA.

Opera House (W. E. Bardwell, manager): Bristol's Equescurriculum all week to good business.

Whigs: Elmira Lodge, 62, Elks, was instituted on May 1, brothers from Albany, Utica, Buffalo and Indianapolis assisting. Sixty-eight charter members were initiated, including John D. Walsh, Manager Helene Adell and Oscar Eagle, Edgar Waterman and Branch O'Brien, members of that co. Credit is due to Manager W. C. Smith for organizing the lodge.

WATERTOWN.

Taylor's Congress of Wonders April 27-8; fair business; best of satisfaction. Professor Taylor is the finest magician that has appeared in this city in years. Maggie Mitchell 10.

CANANDAIGUA.

Kingsbury's Opera House (S. Kingsbury, manager): Frank Mayo did a light business April 27. Nordeck is an excellent drama, and the co. presenting it was undeniably the best that has appeared here this season. The character of Waldemar was of course given a strong personation by Mr. Mayo. F. Sherry's Prince Leo was spirited and James F. Taylor was comical and big as Witold. Miss Lorimer was charming as Wanda; but the best acting was that of Alice Fischer (whose portrait appeared in last week's MIRROR) whose Princess Zulliski was a most finished performance. Michael Strogoff 11, Bunch of Keys 14.

ONEIDA.

Opera House (H. C. Eastman, manager): Salsbury's Troubadours in The Humming-Bird gave good satisfaction April 20. Fair business.

Devereux Opera House: Little Tycoon amused a fair-sized audience 29. J. K. Emmet, 9, promises to have the banner house of the season.

OHIO.

COLUMBUS.

Metropolitan Opera House: The Marinelli Specialty co. gave one of the best variety shows of the season the past week, and business was big. Hilda Thomas and Marinelli seemed to be the favorite cards. Edwin Booth, in Merchant of Venice and Taming of the Shrew 7. The auction sale of seats was not a howling success, only about fifty being sold at a premium on the regular price, three dollars.

Items: At Eichenlaub's Amusement Hall the Grieves Burlesque co. played to crowded houses all week. Lillie Grieves, Frank Lewis and the San Francisco Quartette were the favorites. This week, Shaw's Specialty co.

Arena: Sells' Brothers Circus opened the season here Saturday, and did an enormous business. Show better than ever. This week Miller, Stowe and Freeman will start the best one-ring show in the country. James Robinson is the leading rider.

DAYTON.

The Grand (Reist and Dickson, managers): Lottie Church and a splendid co. produced River Pirates, Unknown and Ten Nights, during the past week to good business. The last night being the largest speaks well for the co.

Cues: The opening sale for Booth, who is here 6, amounted to $1,765. Aborn and Walters will give four weeks of Summer opera at the Grand, opening June 27.—The entire house was sold on the opening of the box sheet for the Elks' benefit 2.

URBANA.

Opera House (P. R. Bennett, Jr, manager): Alden Benedict's Monte Cristo 30 (return date) played to a well-pleased house, and then closed season owing to a heavy settled cold on Benedict. Irene Ackerman and Gypsy Alcott went to New York, Maud Stewart to Detroit, Alden Benedict, J. K. Vernon, W. E. Betts, George Denton and T. J. Griffin to Chicago. This has been Benedict's best season, and a sight of sixty hundred dollar bills, besides numerous smaller ones, by your correspondent, shows what the business has been for the last few weeks.

CANTON.

Opera House (Louis Schaefer, manager): April 26, Around the World in Eighty Days, with W. J. Fleming in leading role, drew a packed house. The performance was nothing more than the average, but succeeded in pleasing the audience. The Rival Artists, a drama representing life in Cuba, and under the management of Gus Moulton, drew fair houses 27-8. The co. is composed of some very clever artists, including Frank Roberts and Alice Warden.

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager): The Child of the Commune, a four-act drama by Mrs. Alice Lloyd, wife of the New York dramatist, was given for the first time on any stage April 25-6. The piece has some good situations, and with careful pruning and touching up in spots, will undoubtedly make a success. The scene is laid in Paris at the time of the Commune, and the principal characters are Gustave Damon, a

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

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HARRISON GREY FISKE . . EDITOR

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*** The New York Mirror has the Largest Dramatic Circulation in America.*

NOTICE.

THE MIRROR has removed its offices to 145 Fifth avenue, corner of Twenty-first street.

The Latest Instance.

Elsewhere in this number is presented the result of an investigation into the circumstances concerning the admission of Richard Penistan to the Forrest Home, recently instituted by THE MIRROR. This case has excited adverse comment among the profession, and the Home's Directors have incidentally come in for a good deal of harsh criticism—something, by the way, they ought by this time to be vastly accustomed to.

It is found that Penistan years ago left the stage and became a publican, in which capacity he continued until a lucky lottery ticket gave him a fortune, whereupon he entered into an enterprise that speedily dissipated his suddenly acquired means. Thereafter he opened another alehouse, which did not prosper. A few weeks ago the Directors admitted him to the Forrest Home.

It appears that the Directors can defend their action in this case by getting behind a legal technicality. Mr. Forrest's will provided that any indigent actor that had been for at least five years on the stage should be eligible to enter. This, it goes without saying, did not mean that any man that had been on the boards for the period named should be taken in. It is very easy to perceive that there may be many indigent actors who come within the strict provisions of the will and the Home's act of incorporation who yet are not fit candidates for entrance.

Technically Penistan is entitled to a berth in the Home; morally he is not. The Directors are censurable in that they have in this case given another instance of their lack of judgment and discrimination. It is one more illustration of the mortifying defeat of the dead tragedian's wishes toward the members of his profession. A few years ago a tight-rope dancer was admitted to the actor's circle. He lived and died in the Home without having even the shadow of a claim to its benefits. Although Mr. Forrest's bounty is extended to a rope-walker and a broken-down alehouse keeper, the strongest professional influence was unavailing not long ago to secure the admission of poor Harry Bascomb to the institution. And yet Bascomb was probably the most needy and deserving applicant that has ever had the door of the Home slammed in his face. A man notoriously unpopular and presumably unfit for the station is held in the position of Superintendent in spite of the appeals of the profession and the denunciations of the press. It has frequently been asserted that the inmates are subjected to a system of petty tyranny at his hands. A few months ago a poor old man was turned out of the Home because infirmity prevented his compliance with some of the regulations of the place. He was found one night wandering aimlessly about the streets of Philadelphia, infirm of mind as well as body. Private individuals gave him shelter.

We have recapitulated only a few of the charges that are brought against the negligent or incompetent Directors of what was intended to be, and what properly administered should be, a noble monument to the philanthropy of its founder and a blessing to those that have grown gray in the service of the stage. Throughout, the Directors have manifested an utter indifferenee to public or professional opinion. They have pursued their extraordinary course without any apparent appreciation of the fact that they are accountable for their acts. Some day, let it be hoped, some means will be found of rescuing the Forrest Home and placing it upon a basis of large and genuine usefulness.

The Real Issue.

The Board of Trustees of the Actors' Fund will hold their regular monthly meeting this (Thursday) afternoon. In the regular order of business they will receive the report of the committee appointed at the last meeting to investigate the charges preferred against the Dramatic Bureau by two or three members of the disbanded In the Trenches company. This report will show, if it shows anything, that the Bureau was in no way to blame for the neglect of the actors to assure themselves of the manager's financial condition.

The functions of the Bureau has simply been to bring managers wanting actors and actors wanting engagements into communication. During its brief existence the Bureau has been the medium of contracting many good engagements and certainly fewer disastrous ones than any of the wretched individual dramatic agencies, whose rank abuses it was the privilege of this journal, aided by reputable professionals, to expose some time ago. Moreover, if there had been any serious wrong committed under cloak of the Fund's Bureau (which does not appear) the Dramatic Bureau Committee, appointed from the Board of Trustees, would be solely responsible. This committee is directly responsible for the conduct of the adjunct in question, since it has been wholly under its control and management.

The charges against the Bureau were preferred by two or three actors that were so eager to secure an engagement that they failed to take ordinary measures to ascertain the business credit of the man with whom they went on the road. It was quite natural that such foolhardy people should blame the Fund for their own characteristic negligence. That other, and perhaps more credible members, of the In the Trenches party were more consistent and sensible is shown by a letter THE MIRROR has just received from Mrs. Henry Vandenhoff, who, with her husband, was victimized by Harkinson. This estimable lady says:

"Both Mr. Vandenhoff and myself wish to state that we never took any part in complaining to any one. It is not our custom to make our losses public, nor do we *in any way* blame the Fund Bureau. Surely, the result would have been the same had Harkinson chosen any of the dramatic agents. What Bureau can answer for the transactions of an unprincipled adventurer? We have never complained to any one, merely accepting the failure as one of the fortunes of war, and yet our loss was probably greater than any of the others, as we received no advance (as most did) on our salaries."

It is most likely that the Trustees, after listening to the report of their committee, will exonerate the manager of the Bureau from blame in this matter. They cannot in common justice do otherwise, and it is beyond question their intention to be just in all things.

There is another phase of the Bureau question which *does* demand serious attention—a question that has no connection whatever with the childish plaints of two or three improvident players or the vulgar verbal spasms of Eatonswill newspaper scribblers. It is simply this: Can the Trustees, in the face of the fact that the Bureau, as hitherto conducted, has failed to pay its way, afford to carry on the experiment on the same lines? Whether because the committee having its supervision has been careless in the strict fulfilment of its duties or because the managers who should support everything looking to the improvement of the dramatic system have been indifferent to its claims, or because the actors that should recognize the creditable intentions that were involved in its trial, have hindered and hampered its establishment, or because of all these things it is still apparent that the Bureau, according to a recent official report of its business, has been a mild failure.

Should not the Trustees for the present, and until some more auspicious moment arises, suspend their Dramatic Bureau and re-establish the Bureau of Registration, which was formerly favored, and which never received a fair trial? This would involve practically no outlay, and therefore the only real and tangible objection to the present institution—*i. e.*: the probability of actual loss to the Fund—would be removed. It will be well for the Trustees at their meeting to-day to consider this proposition calmly and carefully. They should remember, of course, with what enthusiasm the Bureau project was received by the members of the Association at the last annual meeting, and they might also take a retrospective glance at the manner in which the experiment has been tried. It will remain a moot point, anyway, whether the Bureau idea *per se* was impracticable, or whether the methods employed to demonstrate it were deliberate, thorough and wise. On the ground of financial failure it may be best to declare a suspension at once in avor of the Registry plan.

Personal.

GRUBB.—Lillian Grubb has been engaged for the Casino for next season.

NOBLES.—Milton Nobles has been for the last fortnight attending at the bedside of his dying mother.

O'NEILL.—James O'Neill closes a successful thirty-seven weeks' season at the People's Theatre on May 14.

MARSTON.—Mr. and Mrs. Richard Marston will sail for England May 10 on the *Alaska*. Their stay will be brief.

TEMPLETON.—It is said that Fay Templeton will return to America and head a huge burlesque opera company.

BERT.—Mabel Bert has been engaged to play the leading part in Held by the Enemy at the Star Theatre on August 29.

PRIZE.—The first prize at the dog show was yesterday (Wednesday) awarded to Helen Dauvray's hairless Mexican dog, Chiquita.

CULLINGTON.—William Cullington, late of John T. Raymond's support, has possession of For Congress, and will star in it next season.

HOWARD.—Sydney Howard, who sailed for England on Wednesday last, has been engaged for the Harbor Lights company for next season.

ERLE.—Marion Erle has been engaged by Nat C. Goodwin for next season to play the part in Turned Up formerly enacted by Annie Alliston.

JEFFERSON.—All the arrangements for the Couldock testimonial bill have been made by Joseph Jefferson, who is taking an affectionate interest in the affair.

HUNTINGTON.—Wright Huntington is winning dramatic spurs as leading man in the Avenue stock, New Orleans. His latest success is Christian in Storm-Beaten.

KENT.—Charles Kent is getting warm words of praise for his work in support of T. W. Keene. In Hamlet he doubles Polonius and the Gravedigger very successfully.

PALMER.—A. M. Palmer went to Boston to attend the opening performance there of Jim the Penman. Mr. Palmer's family settled in Stamford on Saturday for the Summer.

KEAN.—Emily Kean has gone to the Orange Mountains to be the guest of Mrs. George Hanlon for a few weeks. Her health is somewhat broken after a long and arduous season.

SHERIDAN.—William E. Sheridan, who has been for some months in Australia, has directed H. S. Taylor to book him for a tour in this country next season. Louise Davenport (Mrs. Sheridan) will be the star's leading support.

GILLETTE.—Fanny Gillette, the past season with Mrs. D. P. Bowers, and who has been engaged by Gus Pitou as leading lady for Robert B. Mantell next season, sailed for Europe yesterday (Wednesday) on the *Aller* of the North German Lloyd Line.

BERNHARDT.—Sara was cruelly slighted by the Chicago public, and she makes no effort to conceal hhr disgust. However, her manager's contract brought her through on the safe side, financially, the local manager being the under dog.

ULMER.—Lizzie May Ulmer, the soubrette star, is looking for an engagement for the coming season. In the meantime she invites offers for a new play. She has for the last two seasons been unfortunate in her selections, but will continue to try until she secures something that will suit the public as well as herself.

COLLINS.—Wilkie Collins has written a letter to Mrs. Potter warmly commending her performance of the leading character in Man and Wife. Mr. Collins is an impressionable old gentleman who has complimented every pretty and prominent American actress that has appeared in London during the past twenty years.

BISHOP.—Frances Bishop, who has starred in Muggs' Landing for the past four years, will be married on Tuesday, June 14, to John T. McKeever, Jr., the popular treasurer of the Madison Square Theatre. The wedding will take place privately in this city, and immediately after the ceremony the happy couple will leave for Niagara Falls, going thence to the bride's Summer residence at Schroon Lake.

PALMER.—The Rev. A. G. Palmer, father of Manager A. M. Palmer, is the Baptist pastor at Stonington, Conn., and has just had issued a volume of original poems which have received commendations from a number of the religious weeklies and magazines. It is entitled "Psalms of Faith and Songs of Life." Among the author's most fervent admirers is John G. Whittier. Mr. Palmer will celebrate his seventieth birthday this month.

SCHOEFFEL.—We present a good picture of a good man on the title-page of this week's MIRROR. John B. Schoeffel, the partner of Henry E. Abbey, is as sturdily upright and true as he is modest and capable. Mr. Schoeffel's name doesn't get into the papers as often as Mr. Abbey's, but those familiar with the inner relations of the firm are fully aware that he supplies at least an even share of skill, enterprise and judgment to its extensive operations in the amusement field. Personally Mr. Schoeffel possesses qualities that make him a prized and trusty friend. He and his wife—that gifted artiste, Agnes Booth—in their domestic relations enjoy a happiness vouchsafed to few people so busily and conspicuously engaged in the affairs of the dramatic world.

An Inquiry Into Mr. Penistan.

The recent entertainment at the Edwin Forrest Home, in which Mr. Richard Penistan prominently figured, has caused a renewal of the discussion as to the propriety of the admission of that gentleman to the institution.

The management of a trust requires even-handed justice. The desires and intents of the donor certainly require as careful consideration as the needs of the recipients. A rigid adherence to the language of a bequest, and a literal interpretation thereof, may give warrant for an act never contemplated by the testator.

The Directors of the Home, when questioned as to Mr. Penistan's rights in the matter, unhesitatingly say they are thoroughly satisfied that he was entitled to admission.

A brief consideration of the career of this quondam actor, together with a glimpse at the clause of the will of Edwin Forrest bearing upon this case, will help us to determine the correctness of their views.

Richard Penistan was born in London Nov. 27, 1829 When he came to this country is uncertain. He was an actor at home and certainly followed that profession here, having been at one time a member of Lawrence Barrett's company. The extent of his histrionic career has been carefully concealed, but it is acknowledged to have been brief.

Many years ago he opened a small drinking saloon in Philadelphia, and, having prospered, soon moved into larger quarters, almost opposite to the historic Independence Hall.

His establishment became very popular and money flowed into his coffers, until finally a lucky draw in the Havana Lottery put him in possession of a large fortune and caused him to abandon his saloon. He then went to Kentucky and adopted the breeding of horses as a business, but met with successive reverses and lost every dollar. About two years ago he again opened a drinking place in Philadelphia, but soon after failed, since which time he has not been engaged in any occupation.

Mr. Penistan is now a portly but active man of fifty-eight years, and suffering from no more disability than a large proportion of his fellowmen. In Mr. Forrest's will Article I. of the outline of his plan for the Home reads as follows:

The said institution shall be for the support and maintenance of actors and actresses, decayed by age or disabled by infirmity, who, if natives of the United States, shall have served at least five years in the theatrical profession, and if of foreign birth, shall have served in that profession at least ten years, whereof three years next previous to the application shall have been in the United States, and who shall in all things comply with the laws and regulations of the Home, otherwise to be subject to be discharged by the managers, whose decision shall be final.

This clause was embodied verbatim in the Act of Incorporation, and the managers of the Home may find therein their warrant for Mr. Penistan's admission to the institution, provided they are satisfied that three years of his professional career were spent in this country. If they have thus satisfied themselves they can certainly point to the letter of the will and defend their action; but have they carefully sought to discover the intentions of the large-hearted donor and considered whom among those he called his professional brothers and sisters he would himself have chosen to share his bounty?

It may safely be contended that he would not have selected one whose name was so long ago blotted from stage annals; one that had turned his back upon a brief professional career and chosen to engage in a business of essentially foreign character; one that, having had the luck to secure a fortune, failed to retain it, and that neither by age nor disability is hindered from gaining a livelihood.

All members of the dramatic profession are legatees under Mr. Forrest's will, and the managers holding for them a trust should exercise the most scrupulous care in its administration or be prepared at all times to have their acts reviewed, and, if needs be, censured.

Letters to the Editor.

COPYRIGHT CERTIFICATES.

CHICAGO, April 24, 1887.

Editor New York Mirror:

DEAR SIR:—Permit me to call your attention to a matter in connection with the copyright office which seems unjust both to authors and managers. Some time since I sent for and received a copyright of the title A Chip o' the Old Block for a play I was then writing for R. L. Scott and Harry Mills. No intimation was given me that this name had ever been copyrighted before. A few days ago, however, came the intelligence from New York that another individual had copyrighted the same title in 1879 and consequently holds all the rights, unless some other enterprising person has a prior claim. The question naturally arises, what is a copyright worth which may be issued to one or a thousand applicants, each of whom cherishes the fond delusion that it belongs to him alone?

One would suppose that the copyright office might condescend to inform an author whether the name he wishes to bestow upon his production is already the property of another. There would be something of a commotion should the same reserved seat in a theatre be sold to a dozen different people, but this seems to be the unrebuked method of the copyright office. In the case of plays it is surely a serious matter. What is a manager to do who has spent thousands of dollars for printing and then finds himself at the mercy of a man who holds the first copyright? He must lose his printing or buy the copyright a second time, and ever after be haunted by the horrible thought that even then his claims may be ante-dated by a problematical number of others. HERBERT HALL WINSLOW.

THE BENEFIT ABUSE.

NEW YORK, April 30, 1887.

Editor New York Mirror:

DEAR SIR:—Some weeks since you referred editorially to the much-abused benefit system, and I was pleased in anticipating that you would follow it up. It is, therefore, with much diffidence that I am forced to call your attention and that of the profession in general to what is becoming a nuisance.

The generous public, likewise professionals, are loth to purchase tickets or tender their services upon any reasonable demand—notably: charity, aged or disabled artistes, as in the instance of the Actors' Fund, the veteran Couldock, Davidge and such like, as it is a double pleasure in contributing to the comfort of genius which for more than a decade has catered to the amusement of others; but I as an actor put my veto on this principle being abused, and appeal to your valuable journal as the means of "drawing the line" at some point, and insist that as the leading dramatic paper you should endeavor to stop it or show some substantial reason why "the genial and popular" so-and-so having been in a comfortable position, earning a good living during the entire season, because by virtue of their position, throwing them in contact with business and trades people, likewise the profession, should be encouraged by managers and the press to invoke the assistance of the public and the services of their fellow artists.

A charity benefit, or as a compliment to a brother or sister professional in actual need, or as a tribute of respect to their endeavor to elevate a worthy and honorable calling, should be held as a special boon and pleasure to respond to; but the way the matter is now being abused it will very soon be impossible to inspire the least possible interest in a deserving, just and commendable case. Stop it! and at once!

AN ACTOR.

ALL ABOUT A C. O. D. PACKAGE.

HALIFAX, N. S., April 25, 1887.

Editor New York Mirror:

DEAR SIR:—In justice to Miss Scott would you kindly have corrected the article that appeared in THE MIRROR of March 26 that refers to a little trouble between Mr. Walker, of Burlington, Vt., and Charles B. Palmer. It seems that during Mr. Palmer's management of Carrie Swain, some few years ago, there was a misunderstanding between Mr. Palmer and Mr. Walker in reference to a C. O. D. package, and during our engagement in St. Albans Mr. Walker had Mr. Palmer arrested, and after the affair was tested by law Mr. Palmer was released, causing Mr. Walker to pay all cost of court, etc., amounting to about $25 The article is false and evidently given to your correspondent or sent to THE MIRROR by Mr. Walker for revenge.

In the first place, Mr. Palmer is not Miss Scott's manager, but business manager for me, engaged under a salary first of January last. Furthermore, he did not take the poor debtor's oath, and had there only been six dollars in the house I should have dismissed the audience. The affair had nothing whatever to do with the business of the Claire Scott management, and as it is very detrimental to Miss Scott and myself, I would kindly ask you to have it corrected. Miss Scott has had a most prosperous season, as you will see by your different correspondents' letters. With best wishes, I am yours most respectfully, S. K. COBURN.

A DEFENCE OF THE DRUMMER.

ADRIAN, Mich., April 20, 1887.

Editor New York Mirror:

MY DEAR SIR:—In the April 16 issue of THE MIRROR appeared an article over the signature of Ardennes Foster-headed "The Drummers' Threat," which as concerns commercial travellers as a class is as false as it is brutal. We do not cross steel with Mr. F. to champion the cause of the black sheep of the flock, as his allegations fit all such more or less perfectly. Nor have we one word to say in extenuation of the boycott circular, as no fair-minded American citizen should by word or deed lend aid or espouse such an un-American measure, whose office is despotic and whose workings are antagonistic to personal liberty. But his sweeping criminination of commercial travellers as a class we brand as unqualifiedly false and maliciously brutal.

He says, "They are not, generally speaking, liberal patrons of the theatre." As he doubtless speaks from personal observation we are not disposed to take issue with him on the above quotation, as it is not to be denied that the average drummer is discriminating in his theatrical taste and is rarely to be found among the *clientele* that support "snap" companies and "jay" shows, although we are pleased to see that Mr. F. is at present a member of a good company, and we have no doubt but he has possessed himself of a rubber stamp with which he signs his letters and communications the imprint of which is Ardennes Foster, Silver King company. He also says, "But they infest the stage door," which shows his thorough familiarity with stage door stars, and from one of such companionship the abusive tirade against one of the honorable professions in the land, falls with "sickening thud." J. H. MORELAND.

THE LATE O'CONNOR TRAGEDY COMPANY.

Editor New York Mirror:

MY DEAR SIR:—In your invaluable journal of last week I find the subjoined news item: "James Owen O'Connor is almost daily in the receipt of letters of contrition and affection from various members of his old company of 1886 7. O'Connor starts in Kansas City for three weeks shortly, supported by local stock companies."

Said paragraph is true in every word of it. Your constituent has received letters upon letters from Charles Mortimer, John J. Fitzsimmons, Leopold Manley, E. Stanhope Percy, Charles Howard, William S. Watkins, Anthony Logan and others of his late company, all couched in terms of respect and affection, not to say contrition, in some cases. Since then, their whilom manager and star has had to deplore the death of Charles Howard and William S. Watkins, sons of the famous Rose Harrigan, charming soubrette, and Harry Watkins, and brothers of Miss Amy Lee.

Suffer me, dear MIRROR, to lay this humble tribute upon their graves, in decoration and comiseration. The late Charles S. Howard (invalid as he was) played old men for me with distinguished ability and unflagging loyalty. Green be the grass above him! His young and brilliant step-brother, William Shakespeare Watkins, I think, the most promising junior tragedian I have ever met. May he rest in peace, so early lost!

Two members of my late company are "wanted" by United States officials for sending the subscriber scurrilous and obscene postal cards through the mails—a felony punishable by fine and imprisonment.

I find the appended item in another part of your brilliant dramatic reflex:

—"William R. Barr, late business manager of James Owen O'Connor, looks upon the tragedian as a much-abused man. He flouts the aspersions of the members of his late company, and says that the dead weight of their vileness as actors broke down the organization. As far as he is concerned, Mr. Barr always found Mr. O'Connor to be faithful to his promises. To bring the company back to New York was a promise he never made."

When my ability as a tragedian has been poo-poohed and impugned, and ditto my respectability and responsibility as a manager, by perjurers and malignants, to whom I gave life and light, it seems not unlike a special providence that my former manager, William R. Barr (himself a journalist of ability and repute), should voluntarily come forward as a witness in my behalf. Mr. Barr served me with loyalty and ability, and he well knows that I never gave him his notice. If to him (or to my late performers) I was haughty or austere, it is not too late to make the amende honorable. "Else, wherefore breathe I in a Christian land?"

Respectfully and fraternally,
JAMES OWEN O'CONNOR.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

This number of THE MIRROR is issued from the new offices at Fifth avenue and Twenty-first street. Many professionals have called to tender their congratulations on the new move, which meets with general approval and satisfaction. The present location is one of the most eligible and accessible in the city. The quarters are commodious and convenient. The counting-room and editor's office are on the first floor; the writers' rooms are above, while on the fourth floor is the composing-room. THE MIRROR settles in its new home under the most auspicious circumstances.

* * *

Mrs. Ettie Henderson has made some changes in her drama, Almost a Life, that will increase its value for the purpose of travel. She has cut out three characters, reducing the cast to eleven parts, and has compressed the piece generally into more compact form. Mrs. Henderson and her family are at the Branch.

* * *

Four of the most celebrated Boston physicians, in company with Dr. Compton, of Liverpool, investigated the scientific features of Richard Mansfield's death scene as the Baron in A Parision Romance at the Boston Museum last Saturday. Manager Price, who knows the value of an advertisement as well as the next man, was overjoyed to find that they concurred in the opinion that Mansfield's representation of death from apoplexy was faithful in its realism.

* * *

Next Tuesday night the Press Club gives its Spring reception. A number of clever professionals are going down to Nassau street to help entertain the scribes and their friends.

* * *

The special matinee has become as prevalent in New York of late as it has for some seasons been in London. For aspiring authors and ambitious actors it is a capital institutfon. For the critical circle, doomed willy-nilly to see and report on everything, it is not altogether a source of profit or enjoyment. It must be said, however, that the majority of the pieces thus far presented at these midweek matinees have risen above the level of mediocrity, while one or two have been really interesting events.

* * *

When such players as Booth, Lawrence Barrett, Jefferson, Fanny Davenport, Clara Morris and Mrs. Drew unite to celebrate an actor's fiftieth year of service, the occasion is indeed noteworthy. These and many more of lesser degree will figure in the bill at the testimonial to C. W. Couldock next Tuesday afternoon at the Star Theatre. The selections are such as to quicken the pulse of the palmy-day play-goer—Hamlet, School for Scandal, Julius Caesar and The Rivals. There will, of course, be an immense house and a handsome sum netted for the recipient, who, let it be whispered, will not just now be the worse for it.

* * *

J. B. Polk did a peculiarly unprofessional thing—to put it mildly—last week. He closed season at the Walnut in Philadelphia Saturday night after only notifying the company of his intention at the matinee the same day. Mr. Cotter, for two seasons past his manager, tells me he has positively refused to continue with this attraction.

* * *

Marshall P. Wilder, who is now on the sea carrying a repertoire of good stories to the Londoners, has been made the subject of a poem by Ella Wheeler Wilcox. I quote the concluding verse:

So much life holds to wake our tears,
God bless the man who rouses laughter;
For him, whatever warms and cheers
On earth, and Heaven's best crown hereafter.
So just away—dear little friend—
Keep the world smiling to the end.

* * *

Edwin Booth's tour this season has been phenomenal in the matter of popular enthusiasm and box-office receipts. Arthur Chase vouches for the truth of the statement that up to date the tragedian's net share of the profits reaches $300,000. As an instance it may be stated that last week's receipts in Omaha and Kansas City were over $21,000 In the latter place last Friday night probably the largest theatre-party ever given attended a performance of Hamlet. It was given by L. C. Garrett to one hundred and twenty of his personal friends. There was a banquet (at $15 a plate) at the Coates House after the play. The cost of the whole entertainment to the donor was $2,660

* * *

In the Kansas City *Journal* I find some information, said to be authoritative, respecting the Booth Barrett tour next season. The plays to be enacted are Julius Caesar, with Booth as Brutus and Barrett as Cassius; Hamlet, with Booth as Hamlet and Barrett as the Ghost; Othello, in which Booth and Barrett will alternate as Othello and Iago; Macbeth, with Booth as Macbeth and Barrett as Macduff. They will also present several double bills, in which Booth will play Shylock, Bertuccio in The Fool's Revenge, and Don Caesar de Bazan in the play of that name; and Barrett will act David Garrick, Gringoire in The King's Pleasure and Yorick in Yorick's Love.

* * *

Mr. Ludovisi, of the Madison Square staff, has suffered a postponement of his comedy, A Game of Chance, from Thursday of this week to Tuesday of next, in order to carry the rehearsals along to a more satisfactory stage, It is based upon a German play by H. Burger, entitled Aut der Brantfahrt, which A. Daly rejected three years ago because it was published in the open book trade. Mr. Ludovisi has Americanized the *dramatis personæ*, and laid the scene at Richfield Springs.

* * *

The rare coins gathered by John T. Raymond have been placed in the hands of Lyman H. Low, of 853 Broadway. Mr. Low is an expert in numismatics, and he has undertaken the task of cataloguing the collection and disposing of it at public sale for Mrs. Raymond's benefit sometime toward the latter part of June. Raymond spent thousands of dollars in getting together these coins. He was passionately fond of the work, but his knowledge of the subject was not especially sound, and frequently he was victimized to a large extent by unscrupulous dealers. Perhaps the most flagrant case was the palming off upon the credulous actor of a counterfeit 1804 United States dollar by a sharper. He received $600 for a worthless piece of lead. But in the collection that Mr. Low will offer for sale there are some really rare and valuable specimens, and the proceeds should touch a handsome figure.

* * *

Denman Thompson is annoyed at the publication in an evening paper of the statement that he has been buying off and cancelling dates on account of the Inter-State Commerce business. Mr. Thompson asks me to say for him that his route was made months ago, that he will fill every date he has booked, and that he has never had any intention whatever of doing otherwise. He cannot conceive how the baseless report originated.

* * *

Miss Coghlan is displeased that the report of her contemplated return to Wallack's next season should have received currency and credence. The actress desires me to state emphatically on her authority that she has mapped out a route and will fill all her dates. Her preseut tour has been sufficiently succesful to warrant her continuance among the stars.

* * *

President Palmer has, by direction of the Actors' Fund Board of Trustees, issued a circular-letter of invitation to the leading members of the profession to meet next Monday at Delmonico's at two in the afternoon to confer with the officers of the Fund regarding the buying of a building for the oft-proposed Actors' House. Here is a portion of the text of the circular, setting forth the object in view:

It is thought that such a purchase would not only be a safe investment for our permanent funds, but that it would also enable us to more effectually carry out that provision of our articles of incorporation which gives us the power to use our means in advancing the intellectual as well as the physical condition of our members. In such a building would be established a reading-room and a dramatic library, as well as an Actors' Exchange. Kindred societies would also find office room in it, and it is believed that enough of it could be rented to give us our portion nearly rent free.

The plans of the Trustees in detail will be presented to the representatives of the profession at this conference, and a full and free discussion of them is invited. Edwin Booth, Joseph Jefferson and Lawrence Barrett are among those expected to attend.

* * *

A correspondent, in a letter printed elsewhere, expresses surprise that by the filing of a title in the office of the Librarian of Congress copyright is legally acquired. This institution is but a matter of form, devised to prove priority of right to a title. The same name can be registered a thousand times by a thousand persons on complying with the necessary requirements. On application and, I believe, the payment of a small fee, search will be made in Washington to ascertain whether a title has been entered previously.

* * *

Mr. Seilhamer, the journalist, has sent the following emphatic letter to the Frohmans:

PHILADELPHIA, April 27, 1887.

To Daniel and Charles Frohman:

By inventing the false and malicious articles in the New York *Herald*, *World* and MIRROR in regard to the Great Pink Pearl and pretending that you are going to cause the arrest of Miss Dudley under the Conspiracy Act you prove:

1. That you are liars.
2. That for the sake of a little gratuitous advertising from the newspapers you are willing to become maligners of women.

I shall send this letter to the journals in question to prevent similar libels from you in the future.

You know my connection with the play. If you want to arrest somebody I will go over to New York to oblige you. G. O. SEILHAMER.

Fortunately the sender and the recipients of the fiery missive are separated by ninety miles, and the Inter-State Commerce law went into effect some weeks ago.

In the Courts.

MR. PALMER MADE RECEIVER.

There has been some dissatisfaction expressed at the manner in which the receiver of the estate of Bartley Campbell has been managing the affairs of the unfortunate playwright. Other managers and persons familiar with theatrical business have stated that they would, without the usual recompense, act as receiver for their friend. This feeling has at last resulted in the removal of the receiver and the substitution of A. M. Palmer. The application for the receiver's removal was made to Judge McAdam, of the City Court, by ex-Judge Dittenhoefer in behalf of Mrs. Bartley Campbell, the Metropolitan Job Printing Company and the Actors' Fund of America. In making his application, the counsel asked that if the Court did not see fit to order the removal, that at least an accounting be insisted upon. The receiver's bondsmen had never justified, and the amount of the bond was only $2,000—altogether too small an amount. The receiver's policy of keeping theatrical companies on the road, and using Mr. Campbell's play at the expense of the trust was bad, and might bring serious loss upon the estate. A. M. Palmer, M. H. Mallory, Harry Miner and William Henderson had offered to take charge of the estate without fees. Judge McAdam reserved his decision for a day or two, and then decided in favor of Mr. Palmer.

Some More Responses.

Here are a few more responses in regard to the doings of play-pirates. Felton and Connier's Star Theatre company presents a repertoire of thirteen plays, nearly all stolen property. This concern hails from Indianapolis, and a line on its flaming letter-heads reads: "Playing a choice repertoire of new as well as old and well-tried plays." This "choice repertoire" includes The Private Secretary, Fogg's Ferry, Van the Virginian, Under the Gaslight, Pavements of Paris, Silver King, Queen's Evidence, Driven from Home (Hazel Kirke) and The Vigilantes.

Irene Ackerman applied to Manager L. G. Hunt, of Mount Vernon, O., for a date for Monte Cristo. Manager Hunt replied: "Monte Cristo belongs to James O'Neill. I am not in the habit of playing pirates." Miss Ackerman has been supporting Aiden Benedict in this play.

A few weeks ago Hill's People's Theatre company played six nights in Long Branch. May Blossom and Hazel Kirke were advertised. Fred. S. Mordaunt, manager of the Broadway Theatre, Long Branch, notified A. M. Palmer, who estopped the presentation of the plays. The company had presented Hazel Kirke at Asbury Park a short time before.

From Vincennes, Ind.: "All hail to your crusade against the play-pirates! I trust the time is rapidly nearing when there shall be no distinction between the thief who steals money or goods and the thief who steals property in plays. Green's Opera House here is open to any and all the vampires. We have had no end of 'em this season. Manager Green knows their status, but he books them unblushingly." The correspondent encloses one of A. R. Wilber's dodgers for this week. A half dozen stolen plays are announced, and then follows the line, "We wear the glistening robes of purity."

A correspondent in Lancaster, Pa., writes: "I think your efforts to suppress the piracy of plays will be appreciated by the public as well as the reputable members of the profession. We in Lancaster have been afflicted with a number of these pirating companies, and this in face of the fact that leading and honorable attractions have been well patronized. I think honorable managers should refuse dates to those who would present stolen plays. Turn the rascals out."

Writes a correspondent in Columbus, Ga.: "While you are exposing the pirates, allow me to suggest the propriety of mentioning Louise Arnot as one of that vast army. She has been playing M'liss, Fun on the Bristol, The Two Orphans and many others to which she has no right."

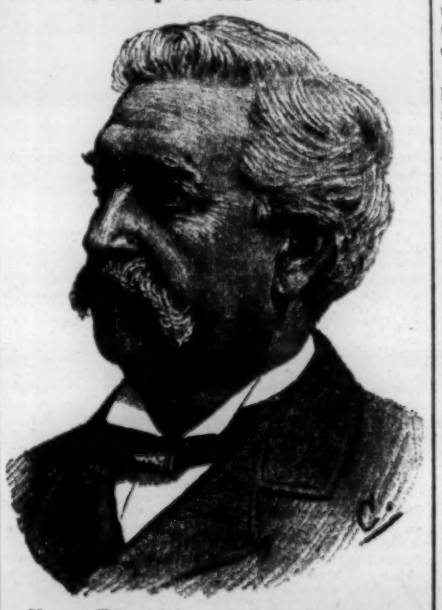
Harry Arnold's "Union Square" company makes a specialty of The Homestead, with one Mike Barnes in the role of Uncle Josh. It is hardly necessary to say that this is a bold appropriation of Mr, Thompson's Old Homestead. The play was presented at Des Moines, Ia., on April 23 An extract from a criticism in a Des Moines daily fairly fans the cheek in coolness: "The piece is the one in which Den Thompson has made himself famous; but he has an equal in the profession in Mr. Mike Barnes. He has played his [Mr. Thompson's] parts in other plays, but last night he capped the climax. Mr. Barnes may soon come to the city to reside, and he will be welcome."

Here is the substance of a letter received by Milton Nobles anent Harry Webber: "THE MIRROR of Feb. 26 contains a letter from Harry Webber. He says he 'never played a drama knowing it to be the property of any one else,' or words to the same effect. Ah, there! He forgets the time he billed Editha's Burglar disguised as Bessie's Burglar. This was at the Standard Theatre, Chicago. He knew that Editha's Burglar was the property of the Dickson Sketch Club, of St. Louis. This company happened to be in Chicago at the time, and Bessie didn't burgle. On the road, previous to this, Webber had presented the piece. The same season he presented Queen's Evidence, calling it Brought to Book, and Confusion, calling it Blunders. This season he presents Skipped by the Light of the Moon, naming it Painting the Town. I can give you more information about Webber whenever you need it; but he is not likely to get into another controversy with you, for you scotched him too severely."

Manager Paul R. Albert, of Chattanooga, Tenn., has taken a positive stand against the representation of pirated plays in his theatre. To a Mr. La Roche, representing Professor Dell Knott, who had a repertoire of stolen pieces, including The Streets of New York, Lost in London, Fanchon and others, Mr. Albert wrote strictly refusing to allow the company to play with him.

The following is an extract from a letter received by Milton Nobles from J. O. Milsom, the Nashville manager, early in this week: "I enclose you programme of the Nellie Free company, now playing at the Grand. Miss Free's manager has a very slick way of presenting stolen plays. Something else is advertised in the papers, and then the manager comes before the curtain just before the performance and announces that somebody is ill and he will have to change the bill. I suppose this is done that nobody will be on hand ready to spring an injunction. For the life of me I don't see how you are to be protected so long as the managers allow these people to play in their houses." The programme enclosed announces a performance of The Phoenix, with the names of the cast changed. Nelson Compton, the leading man and manager, was once in Mr. Nobles' company, but was gotten rid of as an incompetent. Of course, Mr. Nobles is well aware that his play is murdered, and that is some consolation. If it were well done he would be a greater sufferer. In regard to that particular case of play-piracy Mr. Nobles remarked: "Johnson, the manager of the Grand Opera House at Nashville, received a warning letter from me three weeks ago. I gave him the status of this Free company, full name, etc. Johnson is one of the local managers that will steal your play after being legally warned, and the next day write and ask you for a date."

Gossip of the Town.



Harry Edwards' portrait heads this item. Mr. Edwards' handsome presence is as welcome in the drawing-rooms of bright people as it is on Wallack's stage. He is a man of fine artistic and literary perceptions and an actor of rare intelligence.

Fanny Davenport's season closes this week.

There will be no concert at the Casino next Sunday evening.

Robson and Crane end their season at Flint, Mich., on May 14.

R. E. Stevens returned to the city from New Orleans on Saturday last.

Marguerite Fish has accepted a farce-comedy from the pen of T. K. Serrano.

Henry E. Dixey's burlesque on Faust is said to be in shape for production.

The 400th performance of Erminie takes place at the Casino early in June.

The Parlor Match company closed its season of thirty-six weeks on Saturday night.

George Richards has been engaged by Hoyt and Thomas for A Hole in the Ground for two years.

Charles S. Dickson has been engaged for the Private Secretary company for the week of May 16.

David Belasco and Clay M. Greene have entirely rewritten their play of Under the Polar Star.

Gus Pitou has removed his office from No. 23 East Fourteenth street to room 29, 1193 Broadway.

The Thalia Opera company has made such a failure in San Francisco that it has closed prematurely.

Frank Losee has been engaged for the production of A Run of Luck at the Boston Theatre next season.

The Private Secretary company closes its season at the Arch Street Theatre, Philadelphia, on May 14.

Helen Bruno will give an entertainment at the Bijou Opera House on the afternoon of Thursday, May 12.

The Golden Giant plays a return week in Philadelphia on May 23, and opens at Niblo's Garden for three weeks on May 30.

George Olmi, A. W. Maflin, C. L. Weeks, Georgie Dennin and Mamie Sutton enter the cast of Erminie on next Monday night.

Mme. Scalchi, Count Lolli, her husband, and Generals Sherman and Sheridan occupied boxes at the Casino last Monday night.

Robert McNair, all the season with W. J. Scanlan, and Marie Carlyle, just closed with Gus Williams, are at liberty for next season.

Over 100 children are to appear in the spectacular representation of The Fall of Babylon at Staten Island during the latter part of June.

Isabel M. Ellis, who owns Donnybrook, the Irish comedy in which Tony Hart is starring, warns the profession generally against infringements.

Lucien Barnes, manager of the Romany Rye company, is looking for two German comedians to star in one of his comedies next season.

Clio closes its season on Saturday night. The company has been out since Sept. 10 last, and has travelled over extensive territory.

Charles Gould, formerly at Harrigan's Park Theatre, has been engpged as assistant manager of Colonel Sinn's new uptown theatre in this city.

William Welch, of Dockstader's Minstrels, was taken ill on Saturday, and was compelled to remain in the city while the company went on tour.

The Rag Baby company begins an engagement in San Francisco on next Monday night, and closes its season in Denver, Col., on June 11.

Charles Overton has cabled to America for the English rights to Clay M. Greene's Golden Giant, but negotiations have not yet been entered into.

John J. Braham has been engaged as musical conductor at the Casino. The engagement will interfere in no way with Jesse Williams' labors.

J. Duke Murray is re-engaged as business manager by Milton Nobles for a sixth season. He may probably occompany Sam Alexander to Europe next week.

Jim the Penman opened to $1,295 at the Park Theatre, Boston, on Monday night, which is the largest opening any of Mr. Palmer's company ever had in that city.

There is stated to be no truth whatever in the statement that Harry Miner has secured the management of The Golden Giant, or any of McKee Rankin's enterprises.

McKee Rankin will produce Macbeth with its musical accompaniment by Edgar Kelley at the Hollis Street Theatre, Boston, after its presentation at Niblo's Garden.

Bertie Damon, who has been with the Keep It Dark company, is preparing to go on the road with a new comedy. She will be managed by an Omaha newspaper man.

Hardy Vernon has been engaged by Arthur Rehan for the latter's Passing Regiment company, which plays for one week at the National Theatre, Washington, May 23.

The models for the new third act of Held by the Enemy, as the play is now being given at the Princess' Theatre, London, have arrived in this country and been forwarded to San Francisco.

John A. Stevens and Lawrence Marston have had a new play, as yet unnamed, accepted at the Fourteenth Street Theatre. It will follow Den Thompson and be put on for a run on June 6.

Effie Ellsler closed season at Long Branch on Tuesday night. Messrs. Klaw and Erlanger imparted a slight lurid tinge to the Branch on the occasion, and made it merry for a few invited guests.

The father of T. J. Martin, of Edwin Thorne's Black Flag company, died on Friday last. Mr. Martin, who was playing with the company in Hoboken, was informed of the event after the performance.

J. K. Wood, the General Passenger Agent of the Pennsylvania Railroad, applied at the Arch Street Theatre, Philadelphia, last week for four seats for the Parlor Match. He was given them by the house management and enjoyed the play, though Harry Mann states he would have been refused admittance had he known of it. In spite of the fact that he liked the piece, however, the company were charged an excess for baggage on their trip to this city.

"I have just closed my season," said Kate Claxton to a MIRROR reporter the other day, "and next week I leave with Mr. Stevenson for Europe. I will be back about August 1, and go to our cottage at Larchmont for the rest of the Summer. Our season has been quite successful. We were very successful, indeed, through the South. From the time we reached the prohibition State of Kansas business was not so good."

The train that started from Philadelphia for this city on the Pennsylvania Railroad at 9 P. M., last Sunday, was crowded with professionals, there being six companies on board—Dixey's Adonis, McKee Rankin's Golden Giant, Evans and Hoey's Parlor Match, W. H. Power's Ivy Leaf, Barry and Fay's McSwiggan's Parliament and Lilly Hall's Burlesque company. The result of this influx of theatrical celebrities was that extra cars had to be put on for the other passengers.

A woman who, it is claimed, is an impostor, has been going about a number of theatrical printing-offices and stage doors during the past few weeks, claiming that she is a Mrs. J. B. Ashton; that her husband is an actor and was a printer, and she is destitute. She has received aid from almost every one to whom she has applied. John L. Ashton, of Edwin Thorne's company, wishes to state that the woman is not his wife and to caution people against helping her under that supposition. The story has travelled to Detroit, where his family reside, and has already given him some trouble.

One night last week the Twenty-first Ward friends of M. J. Gallagher, the Irish comedian, assembled in force at the Third Avenue Theatre during the engagement of Her Atonement. They were there for a purpose, and at the signal "Let 'er go, Gallagher!" the comedian in his policeman's garb was called forth and presented with a gold-headed cane. In reportorial English, the weapon was "suitably inscribed." According to the same vocabulary, "the recipient was taken completely by surprise." He was overcome, but more so later on. His locust fell from his nerveless hand and rolled into the orchestra, and he carried the cane for the remainder of the performance.

"I'm not at all anxious to star," said Edward Sothern to a MIRROR reporter yesterday, "and thus The Highest Bidder was not put on here for that purpose. I've seen my name in big letters once, and got little money from it, and now I'll wait till the managers put me out. The last has been a very good season for me, as I've had six new parts, and each one has taught me something. I attribute a great deal of my success, both last night and during the entire season, to Miss Dauvray's advice and help. Besides The Highest Bidder, I have a number of other plays of my father's—not yet produced—which may see the light later on. Like The Highest Bidder, they all belong to my brother Sam, whose reported marriage or engagement is untrue."

A little excitement not down on the bills, and that was kept pretty quiet, occurred back of the scenes at the Bijou Opera House on last Friday night. While Loie Fuller was on in the second act as Little Jack Sheppard she introduced some pieces of business that did not prove agreeable to the stage manager, Paul Vernon. From the wings he ordered her to stop, which she failed to do. When she went down to her dressing-room he followed, and in spite of her protesting that she was changing her costume, it is claimed that he forced an entrance and reprimanded her for her action. The plucky little soubrette, it is claimed, took very little heed of what he said, boxed his ears, slapped his face, and then, taking him by the shoulders, pushed him out of the room, Mr. Vernon's side of the story has not yet been told.

The celebration of the anniversary production of Erminie takes place at the Casino next Tuesday night, and will be remembered by several novel features. The pillars of the house will be entwined with roses, and near the proscenium-box canopies smilax will be profusely strewn. For the past four months the painters and frescoers have been at work on the interior of the house, and everything will be completed by the gala night. A pretty little tablet designed by Prang, of Boston, containing a list of the Casino successes, will be distributed. The occasion will make the 374th performance of Erminie, which includes its weeks out of town in the large cities when Violet Cameron was at the Casino. Leaving six extra matinees out for the Wednesday performances, and three more for the holiday extra matinees, brings the total down to 365—the number of days in the year.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Communard, and his wife Kate. Mrs. Lloyd essayed the role of Kate, a part in which she was not at all suited, as she has neither the voice nor bearing of an emotional actress. The part of Danton is really the leading one, but it was so cut to give the female role the preference that very little could be made of it. It was in the hands of Bert Zeigler, a one-time professional, who handled it in an easy, graceful manner, and notwithstanding a great many of his fine opportunities were cut, he still made Danton stand out in bold relief from the rest of the characters. The rest of the cast were amateurs, and they did some very creditable work.

People's: Sheehan and Coyne have done a fair business during the week. The piece, Grogan's Elevation, is a miserable concoction, unworthy of the co., which contains some very good people.

CHILLICOTHE.

Opera House (George Clough, manager): Waite's Comedy co. played to crowded houses during the entire week.

CIRCLEVILLE.

Coliseum (Charles H. Kellstadt, manager): Gorton's Minstrels pleased a big audience April 27. The singing, dancing and music were fine, while the afterpiece, The Two Roses, kept the audience convulsed. Hank Goodman, in his role of Clem, was inimitable. Bennett's Opera co. 29.

Item: The Mirror is on sale at H. Cook and Co.'s bookstore.

AKRON.

Academy of Music (W. G. Robinson, manager): The Boston Ideal Opera co. presented Victor the Blue Stocking April 26; large audience at high prices. The audience was not very well pleased. Tom Karl and several of the old members did not appear. Better opera cos. have appeared here at lower prices. Nothing until May 6, when J. K. Emmet comes.

People's Theatre: Under the Gaslight to good business. This week Hilarity, with Charles A. Lodee as leading comedian.

Items: Redmund and Barry cancelled their date of 7.—Forepaugh's Circus June 14.—Manager Robinson is visiting his brother in Nashville.

LIMA.

Faurot Opera House (George E. Rogers, manager): The ushers had a large audience at their benefit April 26. Mattie Vickers was the attraction—her second visit this season. She presented Cherub, and I must say it is the weakest excuse for a comedy it has yet been my misfortune to see. Miss Vickers' German songs were well received. A fair co. was in support. Bennett's English Opera co. sang Bohemian Girl and Fra Diavolo 27-8 to very poor business. This co. contains a number of good voices, but all lack training. Both principals and chorus are exceedingly amateurist and awkward. Hicks and Sawyer's Colored Minstrels gave an entertaining performance 26; fair business. This week, Corinne.

Items: Burk's ten-cent circus appeared to fine crowds last week.—Dorimer is a great favorite here and will do an enormous business.—Matt L. Berry, Vicker's manager, says his co. has made money this season.

MASSILON.

Bucher's New Opera House (J. V. R. Skinner, manager): The Silver Spur co. gave a satisfactory entertainment April 27; poor house.

UPPER SANDUSKY.

Opera House: (John W. Lime, manager): April 26 Prof. Morris' Dog and Pony Show to good business. Frank Sones, in Si Perkins 29. Packed house; excellent entertainment. The Bennett English Opera co. in Pirates of Penzance May 2; to big house and general satisfaction.

SANDUSKY.

Biemiller's Opera House (Frohman and Ilg, managers): Bennett's Opera co. April 22-3; fair business only. Around the World in Eighty Days 28; large house. Peter Baker 7 (return date).

STEUBENVILLE.

City Opera House (Roseman Gardner, manager): Streets of New York April 21, greeted by fair audience. Sid France 28-30; poor business. Boston Star Concert co. 5.

MARION.

Music Hall (A. B. Johnston, manager): Morris' Dog Show to big business April 25. Hicks and Sawyer's Minstrels 30; large and appreciative audience.

DELAWARE.

City Opera House (George E. Donavin, manager): Week of April 25, Wilber Dramatic co. in Divorce, Streets of New York, Pearl of Savoy, Called Back, etc., to very large business. The co. is a first-class popular-price concern.

Items: This is the city made somewhat famous by the action of the faculty of the Ohio Wesleyan University in prohibiting students patronizing the theatres. Generally, however, the boxes are occupied (the curtains being drawn) by students, and they disturb, not only the players, but also the audience. Monday evening they were repeatedly hissed, but that was of no avail. Justice demands that it should be stated that the better class of students were as much disgusted as the general public.—Wilber is your correspondent's ideal "play-pirate."—Elks' benefit 10-11.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): The few people that saw Mattie Vickers in Jacquine, April 25, left the house well pleased. Miss Vickers danced nicely, is a good vocalist, and is quite an accomplished actress. The Naiad Queen 27-30 and matinee, under the direction of Prof. Clark and wife, assisted by 125 Mansfield children, drew large audiences. The costumes and scenery were bright and new, and the performances were a success in every way. Signor Bosco 10-11, Little Nugget 19, Bennett's English Opera co. 24-5.

Arena: Forepaugh's Circus 12.

TIFFIN.

Shawhan's Opera House (E. B. Hubbard, manager): Bennett's English Opera co. April 29-80; fair business. Pirates of Penzance and Fra Diavolo were the operas. The company pleased all, and received deserved applause.

NORWALK.

Whittlesey Opera House (Lew Wheaton, manager): Aiden Benedict, in Monte Cristo, came April 26; good house. Mr. Benedict was suffering from a severe cold, and was not up to his former self. He says he is $5,000 a head of the season. Closes in Chicago next week.

OREGON.

PORTLAND.

New Market Theatre (J. P. Howe, manager): The Adelaide Randall Bijou Opera co. played a return engagement of three nights April 21-3 to good houses. Miss Randall has made quite a hit in Portland.

PENNSYLVANIA.

NORRISTOWN.

Music Hall (Wallace Boyer, manager): On the Rio Grande to a fair house April 28. Lizzie Evans in Fogg's Ferry to medium business 2. Leonzo Brothers all this week.

ALLENTOWN.

Music Hall (Ellwood Newhart, manager): Tony Denier's Pantomime co. kept a fair-sized audience in good humor April 25. The olio part of the programme was very good, Eldora, the demon juggler, being especially fine in his different feats of juggling. The Lamb-Jordan-Price co. in On the Rio Grande was greeted by a good-sized audience 27. The play is of the sensational order, and as presented by this most excellent co. gave the best of satisfaction. Peg Woffington, with Rose Coghlan in the title role, drew fair business 29. This co. is one of the strongest that has appeared here this season. The Peg of Rose Coghlan was good, and the Irish jig was danced in the third act with grace and spirit. Of the cast, John McDonald's Triplet is worthy of special mention.

OIL CITY.

Opera House (Kane and Rogers, managers): The attractions furnished by our local managers this season have been of a higher order than we have ever had before. They reached the climax on April 29 by giving us the Boston Ideals in Martha. Every part well taken. Large and enthusiastic audience. Zozo 10.

JOHNSTOWN.

Opera House (Weaver and Jordan, managers): Zozo, the Magic Queen, April 26-7; fair business. Best of satisfaction. The scenery was very fine. George H. Adams made a great hit in his skipping-rope act. Globe Theatre co. 2-7, Charles E. Verner 9 and Bella Moore 13-14.

NEWCASTLE.

Park Opera House (E. M. Richardson, manager): Shadows of a Great City April 27-8; average business. One of the strongest cos. we have had this season. The mechanical part of the scenery is very fine. All in all the performance gave general satisfaction. Their railroad bill for week will figure close to $750.

Arena: Doris' Circus 18.

CARBONDALE.

New Opera House (J. O'Hearn, manager): Leonzo Brothers' Dramatic co. week of April 25. Owing to unpleasant weather attendance was very small.

BEAVER FALLS.

Sixth Avenue Theatre (C. W. Rohrkaste, manager): The Maggie Harold Comedy co. closed a fairly successful week's engagement to a full house April 30. Co. very good for cheap prices. They do not pirate any plays. Two Johns May 17, Charles E. Verner 23.

POTTSVILLE.

Academy of Music (W. W. Mortimer, manager): Frank Frayne in Mardo, the Hunter, April 27; fair house. Joseph Jefferson in Cricket on the Hearth and Lend me Five Shillings 28. The house was crowded with a select and appreciative audience. The co. as a whole is the best that has been here in some time. The support was excellent. Rightmire's co. 5-7.

WILLIAMSPORT.

Academy of Music (William G. Elliot, proprietor): Grace Gordon Specialty co. April 25, week. Giroflé-Girofla, Fra Diavolo, Mikado, Grand Duchess, Olivette and The Mascotte. Good business; very enthusiastic audiences. Ethel Lynton is very clever and W. A. Morgan did admirably.

NORTH EAST.

Short's Opera House (T. W. McCreary, manager): April 27, Olympic Musical and Dramatic Association of Erie, Pa., in Solon Shingle. Rather poorly rendered; the prompter was kept very busy. The musical part gave good satisfaction. Small house.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): The Melville Sisters April 25, week, presenting Galley Slave, Mountain Pink, East Lynne, etc., to very good business. Professor Hardy, cornetist, gave an excellent rendition of popular airs between acts.

King Street Theatre (C. Burger, manager): Hereafter this house will be devoted entirely to variety. The Metropolitan Variety co. week of 25; good houses. The includes the Gilmore Sisters, Conners and Collins, Mantog, fire-eater, etc.

ALTOONA.

Opera House (Marriott and Krider, managers): Zozo, the Magic Queen, April 25; large and well pleased audience. Tony Dinier's Pantomime co. 27; fair house.

READING.

Grand Opera House (George M. Miller, manager): Frank I. Frayne had a crowded house and gave a good performance April 26. Sam'l of Posen was presented 28-30 to fair houses. Melville Sisters May 2, week; Leonzo Brothers 9, week.

Academy of Music (John D. Mishler, manager): On the Rio Grande drew a large house 25. The play was well presented. Tony Dinier had a large house 26. Joseph Jefferson appeared in Cricket on the Hearth and Lend Me Five Shillings to a large and fashionable audience 27. The performance was very good. Rose Coghlan in The Lady of Lyons and Masks and Faces 30, to large business. The co. is first-class and the productions very good. Shadows of a Great City 4-5.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Lizzie Evans in Fogg's Ferry April 26 and Our Angel 27; fair business. Our Angel is a strong play. Joseph Jefferson as Rip Van Winkle 30; packed house. Frequent changes from hearty laughter to tears was the order of the evening.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): April 28, a large and fashionable audience greeted the Boston Ideals on their first appearance here, when they presented Victor the Bluestocking, with W. H. MacDonald in the title role and Zelie De Lussan as Fanchette. The co. is a good one, while the orchestra is the best that we have heard this season. Dockstader's Minstrels 10.

Items: Fantine, given by the B. and M. Opera co. here a week ago, is Victor the Bluestocking under a different name.

Arena: Harry L. Green's Circus, which opened here under promising auspices, came to grief at their second stand—Cochranton. Most of the performers were completely stranded. Lorenzo and Seibert will reorganize the circus and make another start—this time as a ten cent show, with week stands.

ERIE.

Park Opera House (John P. Hill, manager): Shadows of a Great City April 25-6. Business good. Annie Ward Tiffany as Biddy Ronan was perfect, leaving nothing to be desired. W. S. Harkins as Tom Cooper, and George R. Edeson as Jim Farren, acted well and deserve more than passing mention. Scenic effects were grand. Boston Ideals 30; matinee, Fra Diavolo; evening, Daughter of the Regiment. A good thing was understood for once here, and at both performances the co. greeted by overflowing houses. Mlle. Zelie de Lussan, the prima donna, is an entrancing singer and an accomplished actress.

Items: The Boston Ideals closed season here. Most of this season's people have been re-engaged.—A funny thing happened to W. H. Clark, who played Sergeant Suplice, which he will not soon forget. After the matinee Clark went over to his room at the hotel and lay down on the bed to enjoy a nap. That part of it was all right, but when the curtain went up on the first act Clark was still napping peacefully away instead of being the principal character on the stage. The curtain was dropped, an explanation made, a boy sent after the truant, and all went merry again, except for an indescribable look on Mr. Clark's face, as if he would like to go away in the big outside somewhere and have it out with himself.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager): The first half of last week Erminie was given for the second time this season, and was received by large audiences. The rest of the week Saints and Sinners was presented in splendid style by an excellent co., but failed to draw. This week Patti Rosa will be seen in Bob and Zip. Next week Fred. Bryton the first and Joseph Murphy last half. Week of 16 The Little Tycoon.

Grand Opera House (William H. Low, proprietor): Last Saturday night Tony Pastor and his comedy organization was the only attraction here for the week. The last three nights of this week Fantasma will be produced. This closes the season.

Theatre Comique: Arrivals for the week are Arion Trio, Dolan and McCarthy, Jennings and O'Brien, Minnie Schultze, Webber and Britton, Hart and LeMack. In connection with the above the stock co. will produce the burlesque of Little Jack Sheppard. On Friday evening William Chace, the treasurer, takes a benefit. Week of 9 Hill's World of Novelties.

Westminster Musee: The following well-known people will be seen here this week: Charles H. Stanley and Lizzie Conway, Harris and Walters, Frank and Fannie Davis, Rosina Gallagher and West, Hattie Grey, Pearlie May and The Two Bees, Harry and Flora. The attractions which were presented here last week were the best of the season and the entertainment was far better than most of the combinations playing the other houses at regular prices.

NEWPORT.

Opera House (Henry Bull, Jr., manager): A large and highly pleased audience witnessed Fedora, by Fanny Davenport and a good co., 2.

SOUTH CAROLINA.

COLUMBIA.

Opera House (Eugene Cramer, manager). Nothing but amateur performances will be seen until next regular season.

Items: Manager Cramer leaves May 3 for Laconia, to arrange the scenery to be painted for the new Moulton Opera House of that city. Mr. Cramer will stop a few days in New York on business connected with the new house here, and will pay his respects to The Mirror in its new quarters.—Minnie Geoffreys, the new prima donna of the Kindergarden co. last season, has been engaged by special request of the author, Robert Morris, for the production of the piece at Dockstader's May 20. Miss Geoffreys is a relative of Judge John P. Jeffries, a distinguished lawyer and author of Ohio, and of Hon. Mayor Jeffries, of Wooster, O. In the South she is connected with the family of ex-Senator Withers, now United States Minister to Hong-Kong.—Robert C. Miot, the financial manager and third owner of Cooke's Pantomime and Specialty co. under canvas, has returned to this city on the sick list. He reports business good.

TENNESSEE.

NASHVILLE.

The Grand (W. J. Johnson, manager): Nellie Free all last week to crowded houses at cheap prices—ten and twenty cents. Fogg's Ferry, Mountain Pink, Hidden Hand and Fanchon were presented. Star and support succeeded in giving very general satisfaction.

The Palace Museum: The managers of the dime resort have changed the name as above. They continue to hold their own against all counter attractions, and for the money give an excellent representation of The Mascotte. In the curiosity hall their attractions are also good.

May's Opera House. The bill last week was in some respects very good; in others it might have been improved. Attendance fair.

Mention: Prominent citizens are arranging another grand benefit concert for Master Edwin Farmer, the wonderful boy pianist, of whom I spoke in a former letter. By birth he is a Nashvillian, and we all feel, as a matter of course, great pride and interest in the remarkable musical talent he displays, and are anxious to aid his cultivation. There is no denying that he is a genius, and must some day, and not distant, take high rank in the musical world. Henry Farmer, his father, is an old Nashville boy, though for some years he has lived in Richmond, and is a fine flutist, while his mother, as I understand, was formerly of the celebrated Swiss Bell-Ringers.—We are having a run of the cheap-price idea. The theatres, the circus and all kinds of amusement seem to be working the popular-price dodge for all there is in it. Well, the public is reaping a benefit, that is certain; but what are the managers reaping?—I hear it said that Mr. Anglim contemplates giving a season of cheap opera at the Masonic Theatre this Summer.

COLUMBIA.

Grand Opera House (E. D. Wilson, manager): The London Theatre co., with brass band and Swiss Bells, April 26-7; medium houses. Lost in London, St. Patrick's Eve and Driven from Home were presented with lively music and dances.

CHATTANOOGA.

New Opera House (Paul R. Albert, manager): Effie Ellsler played Woman Against Woman and Egypt to large audiences April 25-6. This was Manager Albert's benefit, and the public showed their high appreciation of our genial manager by giving him a crowded house. Receipts $1,500. The co. is a fine one. Effie Ellsler made many friends by her honest efforts to please. Frank Weston shared the honors. Dell Knott co. 2, week; Stranglers of Paris 17-19; Huntley and Gilbert 23, week.

MEMPHIS.

People's Theatre: Arrivals—Dooley and Baker, Lissie Hanley, Mitchell and Loraine, Miller De Montague, Ada Armour. Very attractive bill to excellent business.

Museum: Since Ed. Willis took his departure a good lecturer is sadly needed. The attendance continues to hold up wonderfully well considering the hot weather.

Items: Harry Walker will open Estival Park 12. He promises a "bang-up" show.—The New Memphis will undergo extensive repairs during the Summer. J. W. Speers, treasurer, will spend the picnic season West.—The Memphis Choral Society will present The Golden Legend 5-6.—I congratulate Archie McKenzie on his good luck.—Frank Gray and Eugene Lehman took in the Spring races every day. Unless the I. S. C. law is repealed they will postpone their trip East.

TEXAS.

SHERMAN.

Opera House (F. A. Ryan and Co., managers): The Little Nugget comb. played a return date April 23; large and highly appreciative audience. Josie Sisson was cute and charming as Little Nugget, while Messrs. Cawthorn, Sisson and Ludden played their respective parts for all they were worth.

Items: Frank Ryan, our genial manager, will go out in advance of the Repinskie Sisters this month. Sherman takes quite an interest in the sisters, as they were brought up here.

GALVESTON.

Tremont Opera House (H. Greenwall and Son managers): George H. Walker and Thomas Boyle, treasurer and stage manager, respectively, took a benefit April 21 with Stranglers of Paris as the attraction. The large audiences (matinee and evening) bore evidence to the popularity of the beneficiaries.—The co. was here early in the season, since when great ravages have been made in the organization. Frank Tannehill and Stephen Wright, of the old co., retain their same characters, the assumption of which being the only meritorious points in the performance.—However, even an inferior attraction would have played to large houses on this occasion, and George and Tom have good reason to feel gratified at the tribute paid them. The Stranglers was the first co. to enter the State under the Inter-State law, which probably explains the lack of scenery and efficiency.

FORT WORTH.

Opera House (G. H. Dashwood, manager): Sisson and Cawthorne's Little Nugget co. made its second appearance April 23, matinee and night, to full house. Very funny performance. Pleased everybody. The Stranglers of Paris appeared 26 to a fair house. Also a second visit this season. This winds up our season; weather becoming hot.

SAN ANTONIO.

Grand Opera House (Ernest Rische, manager): Our season wound up with The Stranglers of Paris April 23-4. Poor houses. I think the Inter-State Commerce law must have demoralized this co., for, with one or two exceptions, Frank Tannehill, Senior's support was miserable. If Mr. Tannehill would bring a good co. along with him, I have no doubt he would leave a good impression. His present co. is simply killing him.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): Carleton's Opera co. made a great financial as well as artistic success presenting Erminie 18 to a $900. Matinee 20 $300. Mikado evening 20, rather light, the piece being in the sere and yellow here—almost more so than Pinafore. Nanon 21 $600. The absence of Miss Vincent compelled the substitution of The Mikado for Drum Major's Daughter 20. Carleton came before the curtain at the close of opera the evening before and said that he desired to explain why Miss Vincent was absent; that upon leaving Los Angeles where small-pox was prevalent, Miss Vincent, not being very well, consulted a physician, who afterwards told Carleton he feared she might have been exposed to the dread disease. Carleton thereupon wrote her a note, stating the fact, enclosing her week's salary, and hoping she would realize the moral obligation under which she would naturally be toward other members of the co. as well as the community. The lady then, with an attendant, took train for the East. Upon arriving at Denver a noted physician was called in, who pronounced the trouble one of no consequence whatever. Carleton read a telegram to the audience stating the fact, and that Miss Vincent was much improved in health and would soon be able to rejoin the co. Of the members of the co. Fanny Rice, last seen here with the Rag Baby co., jumped into popular favor almost at once. It was not thought she could sing at all, but she soon undeceived the public in that respect, and won some of the most hearty recalls of that and succeeding evenings. Her Nanon is pronounced far ahead of Miss Paullin, who played it here with Carleton before. Rose Beaudet, Georgie Pettit and Jennie Quigley were all in good voice and won recognition. Broderick, Greensfelder and Taylor were good. Charles H. Drew was immense as Cadeaux, and in fact in everything he did.

VERMONT.

BURLINGTON.

Howard Opera House (W. K. Walker, manager): A small audience, composed entirely of her old admirers, greeted Clara Louise Kellogg April 25. She was warmly applauded and was recalled several times.

VIRGINIA.

NORFOLK.

Academy of Music (W. H. Sherwood, manager): The New York Bijou Opera co. closed a two weeks' engagement April 30. The co. is well balanced, and all its presentations were admirable. Max Figman is a very clever comedian, Annie Barrett a capital danseuse and captivating little lady, and Agnes Hallock, by her delightful singing of "Ship Ahoy," was deservedly greeted with applause at her every appearance and with repeated encores to all her songs. This week, Robert Downing.

Opera House (Barron and Logan, lessees): George Mitchell in Shadowed Crime to good business last week. No co. has been booked for this week up to this writing.

Item: During the two week's stay of Max Figman, of the New York Bijou Opera co. here, he became exceedingly popular. His friends tendered him a supper, to which Agnes Hallock and Annie Barrett were invited. The affair was very pleasant, and the god of the day was tinting the Eastern horizon when the merry party broke up.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): Effie Ellsler attracted very good houses April 29-30 in Egypt.

Academy of Music (Joseph K. Strasburger, lessee): Neil Burgess in Vim to very good audiences 28-30. James M. Ward in The Red Fox week of 2.

Item: From present appearances the new place of amusement now in course of erection here will not be a very imposing structure.

ALEXANDRIA.

Lannon's Opera House (J. M. Hill and Co., managers): The Guinness co. presented the laughable comedy, Fun in a Grocery, to a large house April 27.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Streets of New York April 25 6; poor business. Shadows of a Great City 29-30; good business, but so excellent a co. should have packed the house. Gilmore's Band 19; Two Johns 21-2.

Grand Opera House (O. C. Genther, manager): Sid. C. France 25 7. Change of bill each night; crowded galleries. Mme. Neuville and son, in The Boy Tramp 28-30; fair business. Dan A. Kelly, in The Shadow Detective 16-18.

Item: Edward H. Pring, business manager for Sid C. France, died suddenly Wednesday about midnight, at the Eclipse Club. During a severe fit of coughing he burst a blood-vessel, and in ten minutes was a corpse. Mr. Pring was a native of Bristol, England. The body was interred here Friday. Mr. France and his co. returned to attend the funeral.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): Dan A. Kelly, in The Shadow Detective April 27; good house. Mr. Kelly in his various roles was good, as was the co., especially Joan Cravan. T. J. Farron in A Soap Bubble 5 and Lizzie Evans, the electric battery 9.

Item: Frank L. Smock, late treasurer of the Academy, has resigned and gone West to take another position. We are sorry to loose Frank, but wish him success in his new venture.

WISCONSIN.

MILWAUKEE.

George C. Miln opened a three nights' engagement at the Grand Opera House April 24, appearing in Richelieu, Othello and Fool's Revenge. Mr. Miln's support is fair, but in his own work we still recognize the same faults spoken of before. One thing is sure, however, if pluck and determination are of any benefit, Miln is deserving of success. The popular favorite, J. K. Emmet, in his reconstructed Fritz, Our Cousin German, filled in the rest of the week, opening 27. Mr. Emmet is a great favorite here, as everywhere, and his welcome is always warm.

The first annual benefit of Milwaukee Lodge, B. P. O. E., took place at the Grand Opera House afternoon of 29, and was a complete success. The entertainment began at two, P. M., and lasted until after six. The programme included an act from Fritz, a ballet divertisement from the Devil's Auction, a sketch by members of the Stadt Theatre, and sketches by members of the People's Theatre and the Dime Museum. The house was crowded, and netted about $700. Louise Rial in Fortune's Fool, 6-8.

At the New Academy The Devil's Auction has been the attraction, opening 18 for three nights. The co. is stronger than when last here, and the ballet presents some new features. Boston Orchestra, May 4-5; The World, 7-8; Arion Concert, 10; McNish, Johnson and Slavin's, 14-15; Langtry, 16-17.

An exceptionally strong variety programme has been presented at the People's, and business has been correspondingly large.

The Palace has been closed for the past two weeks, undergoing some slight changes. It will be reopened 6.

At the Dime Museum business is always good. Ruby Lytton, the vocalist, has made quite a hit. Manager Litt has engaged her for another week, which will make the third. She has been the recipient of immense bouquets, and was a prominent feature at the Elk benefit. Snyder, "the man who never walks," will be another attraction.

Items: The Emmet engagement closes Manager Marsh's connection with the Grand Opera House; and Robson and Crane are the first to appear under the new *regime*.—John McIntyre, an attache of the Dime Museum, had a shooting scrape last week, which lost him his job.—Manager Litt was one of the hardest workers in getting up the Elk benefit, and much credit is due him for its success.—Manager Raynor's excellent band gives open air concerts every evening in front of the People's.—Manager Yale, of The Devil's Auction, gives no advance dates, because the season is liable to close at any moment, owing to the I. S. C. law.

CHIPPEWA FALLS.

Opera House (Waterman and Earley, managers): George C. Miln and his excellent co. in Othello April 18; good satisfaction and good house. Louise Rial in Fortune's Fool 23; fair house. Miss Rial is an actress of uncommon ability. Gilmore's Band Sunday afternoon 24; good house.

OSHKOSH.

Grand Opera House (H. B. Jackson, manager): Mary Hamilton in May Blossom April 23; fair-sized house. Miss Hamilton was pronounced to be excellent by our theatre-goers. She promises to be one of the leading actresses of the day. Support extraordinarily good. Marie Prescott, Taming of the Shrew, 7.

BELOIT.

Goodwin's Opera House (Howard and Wilson, managers): The Switzer Comedy co., ten-twenty-thirty concern, finished a week's engagement April 26. From poor to fair business. In this co.'s repertoire are The Silver King, The Danites and My Partner (latter billed as a Miner's Oath), all stolen, of course. Gilmore's Band gave a matinee to a packed house 25. Fine satisfaction.

New Theatre. A. B. Carpenter, of this city, contemplates the erection of a new theatre, to be run in connection with the hotel.

SHEBOYGAN.

Opera House (J. M. Kohler, manager): Stetson's Uncle Tom's Cabin co, April 26. Wretched presentation of the time-worn play. Crowded house. In the third act cries of "chestnuts," "locomotive," etc." were heard, and quite a number got up and left the house; still, I believe, if Uncle Tom came fifty-two times a year the houses would be good every time. But it's an awful confession to make

WYOMING.

CHEYENNE.

Cheyenne Opera House (Rhodes and Griertin, managers): McGibeny Concert co. April 21; fair-sized house and good satisfaction. Carleton Opera co. in The Mikado and Erminie matinee and evening 23; very big business, and gave good satisfaction.

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): The fact of prices being doubled, and the knowledge that Wilson Barrett would only appear with a remnant of his co. in such sketches as Chatterton, Clerical Error, etc., kept a good many of our theatre-goers away from the play-house April 26. Advancing prices of admission under such circumstances seems, in my opinion, "penny wise and pound foolish." Anything "English, you know" takes well in Toronto, and at regular prices the theatre would have been filled. Notwithstanding the great reputation of the emotional actress, Clara Morris, and the fact that she has never before favored us with a visit, she was greeted by only small houses 28-30. Her repertoire consisted of Miss Multon, Article 47 and Camille. The plays give great scope for emotional powers such as Miss Morris possesses. The death scenes in all were portrayed with realistic vividness. Support excellent.

Toronto Opera House (Shaw and Jacobs, managers): The house was closed for three nights the early part of the week, in order to make some decided changes in the theatre. The entrances both to main floor and upper galleries were widened to twice their former width. Box office, private offices, etc., are enlarged and decorated. This week A Ring of Iron.

By the way: A dramatic and musical entertainment was given in Shaftesbury Hall 28. Olivia Tolmie, of Buffalo, made her appearance, giving several well rendered readings.—Herr Andre's Alpine choir and Tyrolese co. will appear in concert at the Horticultural Pavilion, under the auspices of Lieutenant-Governor Robinson and Lord and Lady Lansdowne.—For the benefit of traveling cos., I will state that The Mirror can be had of all our leading newsdealers. Your correspondent is informed by the dealers that The Mirror has attained a large sale and exceeds that of any dramatic paper published. It arrives here punctually every Friday morning.—The following I take from the *Evening News*, one of our leading dailies: "The coming of Clara Morris, the great emotional actress, has recalled to many of our citizens the fact that she is a Toronto girl. Those who were familiar with the Montreal House twenty or twenty-five years ago will remember her as a young girl who used to run around the parlors. Her brother, whose name was Warwick, was proprietor of the hotel, and her step-father, Captain Spaulding, a retired army officer, was the proprietor of a fencing-school next door."

MONTREAL.

Academy of Music (Henry Thomas, manager): Closed all last week owing to the non-appearance of Mrs. Langtry, who was booked for April 25-7. She cancelled without assigning any reason. Mr. Thomas has sued the Lily for $2,000 damages.—Clara Louise Kellogg appears in a mixture of concert and opera 1-2.

Theatre Royal (Sparrow and Jacobs, managers): Fowler and Warmington's co. in Skipped by the Light of the Moon played all week to crowded houses and created much merriment. Next, Howard Athenæum co.

HAMILTON.

Grand Opera House (F. Reche, manager): Wilson Barrett appeared April 25 before a large and fashionable audience in a triple bill. He was well received.

LONDON.

Grand Opera House (J. H. Davidson, manager): Clara Morris presented Miss Multon April 27 to a poor house.

OTTAWA.

Grand Opera House (John Ferguson, manager): Wilson Barrett appeared in his triple bill before a large and fashionable audience April 29. Clara Louise Kellogg 4 5.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

Alone in London Co.: Paterson, N. J., 5-7.
Annie Pixley: New York City April 25, three weeks.
Agnes Herndon: Wheeling, W. Va., 6-7.
Agnes Wallace-Villa: Amsterdam, N. Y., 5-7, Olean 9-11, Rome 12-14.
Abbey's Uncle Tom Co: S. Framingham, Mass., 5, Waltham 6, Lynn 7.
Black Flag Co.: Philadelphia 9, week.
Bunch of Keys Co.: Auburn, N. Y., 6, Canandaigua 14.
Black Crook (Kiralfys'): Newark 2, week, Baltimore 9, week.
Beacon Lights Co.: Detroit 16, week.
Benj. Maginley: Rochester 9, week.
Bound to Succeed Co.. Philadelphia May 2, week.
Bijou Theatre Co.: Warren, O., May 2, week.
Blackmail Co.: Detroit May 2, week, St. Louis 9, week, Indianapolis 16, week, Chicago 23, two weeks.
Brown's Comedy Co.: Bucyrus, O., May 2, week.
Bella Moore: Johnstown, Pa., 13-14.
Boy Tramp Co.: Cleveland 9, week, Toledo 16, week, Cincinnati 23, week, Louisville 30, week, Pittsburg June 13.
Blackthorn Co.: N. Y. City 16.
Burt Clark's Co.: Evansville, Ind., May 2, week.
Cora Van Tassel: Savannah May 2, week, Charleston 9, week, Wilmington, N. C., 16, week.
Clara Morris. Pittsburg 2, week, N. Y. City 9, week.
Charles Erin Verner: Latrobe, Pa., 5, Scottdale 6, Connellsville 7, Johnstown 9, Altoona 10, Tyrone 11, Huntingdon 12, Sunbury 13, Williamsport 14, Beaver Falls 23.
C. A. Gardner (Karl): Elizabeth, N. J., 7.
Dion Boucicault: New York April 18, four weeks.
Denman Thompson Co.: N. Y. City Jan. 10-June 4.
Dan Sully's Corner Grocery Co.: Chicago 25, two weeks, Quincy, Ill., May 9, Kansas City 10-14, St. Joseph 16-17, Plattsmouth, Neb., 18, Council Bluffs, Ia., 19, Omaha, Neb., 20-1, Lincoln 23, Hastings 24-5, Grand Island 26, Cheyenne 27-8, Salt Lake 30-1, Sacramento June 3 4, Los Angeles 6, week, San Francisco 13, two weeks.
Daly's Co.: Philadelphia May 2, two weeks.
Edwin Booth: Indianapolis, Ind., 5, Dayton, O., 6, Columbus 7, Harrisburg 9, N. Y. City 10, New Haven 11, Hartford 12, Fall River 14.
Edwin Arden: Newark May 2, week, Bridgeport, Ct., 9-11, New Haven 12-14, Springfield, Mass., 16, week, N. Y. City 30, week.
Evangeline Co.: Boston May 9, two weeks.
Eunice Goodrich: Springfield May 2, week, Decatur 9, week, Hannibal, Mo., 16, week, Streator 23, week, Joliet 30, week.
Felix Vincent Comedy Co.: Lyons, Ia., 5-6, Clinton 7-14, Sterling, Ill., 16, week, Chicago 23, week.
Frank Mayo: Rome, N. Y., 5, Saratoga 6, Glen's Falls 7.
Frankie Kemble: St. Louis May 2, week, Chicago 9, week.
Fred. Warde: San Francisco May 2, two weeks.
Frank Frayne: Washington May 2, week.
Fantasma: Providence 5-7, Fall River 9-10, New Bedford 11-12, Brockton 13-14, Bangor, Me., 16-18.
Florence Bindley: Washington May 9, week, Baltimore 16, week.
Francis Labadie: Milwaukee May 6-7.
Fred Bryton: Providence 9-11.
Frances Bishop: Buffalo, May 2, week, Montreal 9, week.
Felton-Connier Co.: Monmouth, Ill., May 2, week, Galesburg 9, week, Jacksonville 16, week, Decatur 23, week.
George C. Miln: Cincinnati 16, week.
Globe Theatre Co.: Johnstown May 2, week.
Graham Earle Co.: Wauseon, Ind., May 2, week, Napoleon 9, week, N. Manchester 16, week.
Grismer-Davies Co.: San Francisco 18, four weeks, Oakland May 16.
Gold King Co.: N. Y. City May 9, week.
George Morton: N. Y. City May 2, week.
Harrigan's Park Theatre Co.: Brooklyn May 2, three weeks.
Harvest Moon Co.: Syracuse 5, Rochester 9.
Henry E. Dixey: N. Y. City May 2, two weeks.
Hoodman Blind Co. (Horning's): Newburyport 5, Bangor, Me., 6-7, Lewiston 9, Portland 12-13.
Henry Chanfrau: N. Y. City June 20, two weeks.
Her Atonement: Brooklyn, E. D., 2, week.
Hardie-Von Leer Co.: Cincinnati May 2, week, Chicago 9, week.
Helene Adell: Elmira, N. Y., May 2, week, Hornellsville, 9, week, Orleans 16, week, Warren, Pa., 23, week, Erie 30, week, Jamestown, N. Y., June 6, week.
Ida Lewis: Lancaster, Pa., May 2, week, Wilkesbarre 9, week.
James-Wainwright Co.: Albany 5-7.
Joseph Murphy: New Haven 4-5, Holyoke 6, Springfield 7, Worcester 9-10, Pawtucket, R. I., 11, Providence 12-14.
James O'Neill: Cleveland 5-7, N. Y. City 9, week.
Joseph Jefferson: N. Y. City May 2, week.
J. K. Emmet: Toledo 5-7, Oneida, N. Y., 9, Utica 10, Schenectady 11, Poughkeepsie 12, Jersey City 13-14.
Jim the Penman Co.: Boston, May 2.
Johns-Montague (Si Perkins) Co.: Elyria, O., 5, North East, Pa., 6, Batavia, N. Y., 11, Elmira 12, Lyons 13, Geneva 14, Auburn 16, Fulton 17, Oswego 18, Baldwinsville 19, Cortland 20, Binghamton 21.
Jeffreys Lewis: St. Louis 9, week.
Jennie Calef: Dayton May 2, week.
Kate Castleton: Junction City, Kas., 5, Abilene 6, Salina 7, Denver 9, week, Colorado Springs 16, Leadville 17-19, Pueblo 20-1.
Lizzie Evans: Baltimore May 2, week, Parkersburg, W. Va., 9, Marietta, O., 10, Portsmouth 12-14, Toronto 16, week, Chatham 23, London 24.
Lilian Olcott: N. Y. City May 2, week.
Little Nugget Co.: Palestine 6, Longview 7.
Leslie Gossin: Brooklyn, E. D., May 2.
Louise Rial: Milwaukee 5-7, Chicago 9, week.
Lights o' London: Portsmouth, N. H., 6, Biddeford, Me., 9, Augusta 10, Skowhegan 11, Bangor 12-3, Lewiston 14, Portland 16-17.
Lawrence Barrett: N. Y. City May 2, four weeks.
Lottie Church: Pittsburg 16, week.
Leonzos: Norristown, Pa., 2, week, Reading 9, week.
Louise Pomeroy: St. Louis 9, week.
Minnie Maddern: Denver 2, week, Garden City, Kas., 9, Newton 10, Wellington 11, Wichita 12, Topeka 13-14, Lincoln, Neb., 16, Omaha 17-18, Plattsmouth 19, Council Bluffs, Ia., 20, Chicago 22, week.
Mrs. Langtry: N. Y. City 25, two weeks.
Margaret Mather: New Bedford, Mass., 5, Fall River 6, Newport, R. I., 7, Woonsocket 9, S. Framingham, Mass., 10, Attleboro 11, Albany 12-14.
Mme. Modjeska: Chicago May 2, four weeks, Minneapolis 30-June 1, St. Paul 2-4.
Mme. Janauschek: N. Y. City May 2, week.
Main Line Co.: Harlem May 2, week, Newark 9, week.
Mme. Janish: Council Bluffs, Ia., 5, Grand Island, Neb., 6, Hastings 7, Cheyenne, W. T., 9, Laramie 10, Salt Lake 12-14, Los Angeles, Cal., 23, week.
Maggie Mitchell: Hornellsville, N. Y., 5, Rochester 6-7, Oswego 9, Watertown 10, Ogdensburg 11, Syracuse 12, Utica 13, Amsterdam 14.
Monroe-Rice Co.: Trenton, N. J., May 13-14.
McDowell Comedy Co.: Chicago 2, two weeks, St. Louis 16, week.
Michael Strogoff: N. Y. City 2, week.
Mary Hamilton: St. Cloud, Minn., 3-6.
Murray and Murphy: Indianapolis 6-7, Chicago 9, week.
Mattie Vickers: Berlin, Wis., 6, Fond du Lac 7, Wausau 10, Appleton 11, Green Bay 12, Manitowoc 13, Sheboygan 14.
McKee Rankin: Brooklyn 2, week.
Mr. and Mrs. George S. Knight: San Francisco April 25, six weeks.
Maggie Harold: Braddock Pa., May 2, week, Franklin, 9 week, Warren 16, week, Bradford 23, week.
Melville Sisters: Reading, Pa., May 2, week.
Marie Prescott: Chicago April 11, four weeks.
N. C. Goodwin: Philadelphia May 2, two weeks.
Neil Burgess: Philadelphia May 2, week.
Only a Farmer's Daughter Co.: Wabashaw, Minn., 5, Red Wing 6, Winona, Minn., 7, Lacrosse, Wis., 9, Portage 10, Ripon 11, Fond du Lac 12.
On the Rio Grande: Jersey City May 5-7, Boston 9, week.
One of the Bravest: Belleaire, O., May 6-7.
Peck's Bad Boy Co.: Brooklyn 2, week.
Planter's Wife Co.: Brooklyn May 2, week, Albany 9, week.
Patti Rosa: Providence 2, week, Pittsburg 9, week, Philadelphia 16, week.
P. F. Baker: Sandusky, O., 7, Toledo 9, week.
Private Secretary Co. St. Louis May 2, week, Philadelphia 9, week.
Rhea: Hot Springs 4-5, Winnipeg 9, week, Fargo, Dak., 16-17, Jamestown 18, Bismarck 19, Miles City, Mont., 20 1, Butte City 23, week.
Richard Mansfield: Boston April 25, three weeks.
Robert Downing (Gladiator): Chicago May 9, two weeks.
Robson and Crane: Kalamazoo, Mich., 5, Grand Rapids 6-7, Muskegon 9, Bay City 10-11, E. Saginaw 12-13, Flint 14.
Rosina Vokes Co.: Chicago, April 18, four weeks, Philadelphia May 16, two weeks.
Rose Coghlan: Philadelphia May 2, week, Newark 9, week, Harlem 16, week, Brooklyn 23, week, N. Y. City 30, week.
Roland Reed: Carson City, Nev., 5, Reno 6, Salt Lake 9-10.
Romany Rye Co.: Louisville May 2, week, Cincinnati 9, week, Chicago 16, week.
Ring of Iron Co.: Albany May 2, week, Syracuse 9, week, Buffalo 16, week, Troy 23, week.
Red Fox Co.: Richmond, Va., May 2, week.
Rightmire's Co.: Pottsville, Pa., 5-7, Shenandoah 9-10, Mahanoy City 11-12, Ashland 13-14.
Sol Smith Russell: Halifax, N. S., May 2, week.
Sarah Bernhardt: Minneapolis 4-5.
Saints and Sinners Co.: Harlem May 2, week.
Salsbury's Troubadours: Yonkers, N. Y., 5, Danbury, Ct., 6, Bridgeport 7, Middletown 9, New Haven 10, Elizabeth, N. J., 11, Long Branch 12, Asbury Park 13.
Sallie Hinton: Allentown, Pa., May 2, week.
Silver King Co.: Rochester May 2, week, N. Y. City 9, week, Brooklyn, E. D., 16, week.
Shadows of a Great City: Reading, Pa., 4-5, Trenton, N. J., 6-7.
Shadow Detective Co.: Washington May 2, week, Pittsburg 9, week, N. Y. City 16, week, Brooklyn 23, week.
Streets of New York: Wilmington, Del., 9, week, Lancaster, Pa., 16, Williamsport 17, Elmira, N. Y., 18-19, Easton, Pa., 20, Trenton, N. J., 21, Newark 23, week.
Stuart's Theatre Co.: Racine, Wis., 2, two weeks, Lacrosse 16, week, Winona 23, week, Chippewa Falls 30, week.
Sawtelle Comedy Co.: Titusville, Pa., May 2, week.
Sheehan and Coyne Co.: Indianapolis 2, week, Danville 9, Lafayette 10, Terre Haute 11, Vincennes 12, Evansville 13, Kansas City 16, week.
Sam'l of Posen Co.: Salem, Mass., 5.
T. W. Keene: Adrian, Mich., 5, Toledo 6-7, Wheeling, W. Va., 9, McKeesport, Pa., 10, Cumberland, Md., 11, Richmond, Va., 12-13, Norfolk 14.
T. J. Farron: Pittsburg 9, week.
Two Johns: Cleveland, May 2, week, Beaver Falls, Pa., 17, Wheeling, W. Va., 21-2.
Tin Soldier Co.: Haverhill, Mass., May 5.
Tony Hart: Philadelphia 9, week.
Tavernier Co.: Charlotte, Mich., May 2, week, Lansing 9, week, Kalamazoo 16, week.
Under the Gaslight Co. (Turner's): Cincinnati May 2, week, Nashville 9-11, Memphis 12-14, Louis-

ville 26, week, Wheeling, W. Va., 23 5. Reading, Pa., 26-8, N. Y. City 30, week.
ULLIE AKERSTROM: Matteawan, N. Y., May 2, week, Willimantic, Ct., 9, week, Norwich 16, week, Worcester, Mass., 23, week, Taunton 30, week, Fitchburg June 6, week.
WAITE COMEDY CO.: Xenia, O., May 2, week, Lima 9, week, Findlay 16, week.
WILSON BARRETT: Lawrence, Mass., 5, Worcester 6, Holyoke 7.
WILSON DAY'S CO.: London, Ont., May 2, week.
WORLD CO.: N. Y. City May 2, week.
W. J. SCANLAN: N. Y. City, May 2, week, New Bedford 9, Newport, R. I., 10, Brockton 11, Newburyport 12, Manchester, N. H., 13, Lowell, Mass., 14, Salem 18.
WS. US & CO.: Battle Creek, Mich., May 7.
ZOO CO: Pittsburg, N. Y., 2, week, Toronto 9, week, Lockport, N. Y., 16, Syracuse 17, Rome 18, Utica 19, Amsterdam 20, Schenectady 21.

OPERA AND CONCERT COMPANIES.

ADELINA PATTI: Philadelphia May 9
AMY GORDON OPERA CO.: Harrisburg May 2, week.
ARONSON'S CASINO CO.: Brooklyn, E. D., May 2, week.
BIJOU-RANDALL OPERA CO.: Butte City, Mont., 9, week.
BENNETT-MOULTON OPERA CO.: Youngstown, O., May 2, week, Canton, 9, week.
BENSBERG OPERA CO.: Sioux Falls, Dak., 6-7, Canton 9, Yankton 10-11, Mitchel 12.
BENNETT-MOULTON OPERA CO.: Bridgeport, Ct., May 2, week, Waterbury 9, week, New Britain 16, week.
BENNETT OPERA CO.: Bellefontaine, O., 5, Kenton 6.
BOSTON STAR CONCERT CO.: Cleveland 5-6, Steubenville 7, Sharon, Pa., 9, Wooster, O., 10, Geneva 11, Ashtabula 12.
CARLETON OPERA CO.: Des Moines, Ia., 5, Davenport & Cedar Rapids 7, St. Paul 9, week. Minneapolis 16, week.
DUPP'S OPERA CO.: N. Y. City April 11, indefinite.
EMMA ABBOTT OPERA CO.: Washington May 2, week.
GILMORE'S BAND: Keokuk, Ia., 5, Quincy 6, Bloomington 8, Springfield 10, Terre Haute, Ind., 11, Evansville 12, New Albany 13, Louisville 14-15, Dayton, O., 16, Zanesville 17, Steubenville 18, Wheeling, W. Va., 19, Pittsburg 20-1.
HAMERLY'S OPERA CO.: Hagerstown, Md., 2, week.
KIMBALL OPERA CO.: Lima, O., May 2, week, Syracuse, N. Y., 9, week, Binghamton 16, week.
LITTLE TYCOON CO: Syracuse 5-7, Gloversville, 9, Providence 16, week.
MCCAULL'S SUMMER CO: Baltimore May 2, eight weeks.
NATIONAL OPERA CO.: Los Angeles May 9-12, Denver 16 17, Topeka 18, Kansas City 19-21, St. Louis 23, week.
NOSS FAMILY: Jenkintown, Pa., 5, Chester 6, Newcastle, Del., 7, Elkton, Md., 9, North East 10, Delaware City, Del., 11, Middletown 12, Smyrna 13, Dover 14.
ROCK BAND: Mt. Vernon, O., 5, Newark 7, Greenville 9, Londos 10, Urbana 11, Springfield 12, Dayton 13, Piqua 14, Bellefontaine 16, Marion 17, Upper Sandusky 18, Kenton 19, Lima 20.
N. Y. BIJOU OPERA CO.: Hoboken, N. J., May 2, week.
STARR OPERA CO.: Brooklyn April 11, four weeks.
STETSON'S OPERA CO.: Boston April 11, four weeks.
THALIA OPERA CO.: Los Angeles May 9, week.
WILBUR OPERA CO.: Wilmington, Del., May 2, week, Buffalo 9, week, Rochester 16, week, Cleveland 23, three weeks.
WRIGHT PICKENS CO.: Washington 5, Annapolis, Md., 6

MINSTREL COMPANIES.

BAIRD'S: Los Angeles, Cal., 2, week.
DOCKSTADER'S: Meadville, Pa., 10.
HAVERLY'S: Boston 2 week, Philadelphia 9, week.
HI HENRY'S: Peru, Ind., 5, Huntington 6, Columbia City 7, Elkhart 9.
HICKS': Albany May 9-11, Troy 12-14.
MCNISH, JOHNSON AND SLAVIN'S: Keokuk, Ia., May 6, Ft. Madison 9, Burlington 10, Moline, Ill., 11, Ottawa 12, Rockford 13, Chippewa Falls 17, Eau Claire 18, Winona, Minn., 19, Stillwater 20, Duluth 21, Minneapolis 23-5, St. Paul 26-8.
T. P. W.: Chicago May 2, two weeks.
WILSON AND RANKIN'S: Baltimore 9, week.

VARIETY COMPANIES.

AUSTRALIAN NOVELTY CO.: Philadelphia 2, week, New Haven May 23, week.
ANDY HUGHES' CO.: Brooklyn 9, week.
BRANE-GILDAY CO.: Fort Scott, Kas., 7.
COOKE'S SPECIALTY CO.: Birmingham, Ala., May 2, week, Chattanooga, Tenn., 9, week.
CALLAN-HALEY CO.: N. Y. City April 25, three weeks, Baltimore May 16, week.
DELEVAN'S PAVILION: Meriden, Ct., 9, week.
GUS HILL'S CO.: Cleveland May 2, week, N. Y. City 9 week.
GRAY-STEPHENS CO.: Chicago 2, two weeks.
GRIEVES' CO: Chicago 25, two weeks.
HALLEN-HART CO.: Cheyenne, Wyo., 6-7, Colorado Springs 9, Pueblo 10-11, Leadville 12-14, Denver 16, week, Kansas City 23, week, Chicago 30, week.
HOWARD SPECIALTY CO.: Montreal, 2, week, Fall River, Mass., 12.
IDA SIDDONS: Washington May 2, week, Baltimore 9, week, Philadelphia 16, week, N. Y. City 23, two weeks.
LILLY CLAY'S CO.: Baltimore May 2, week, Pittsburg 9, week, Chicago 16, week.
LILLY HALL'S CO.: Brooklyn May 2, week, N. Y. City 9, week
LESTER-WILLIAMS CO.: Chicago May 2, week.
MARINELLI CO.: Chicago May 2, week.
MAY ADAMS' CO.: Pittsburg May 2, week.
REILLY-WOOD CO.: St. Louis May 2, week, Chicago 9, week.
SPARKS BROTHERS: Oil City, Pa., 5-6.
SID C. FRANCE: Toledo May 2 week, Chicago 9, week.
TONY PASTOR'S OWN CO: Newark, N. J., May 2, week, Brooklyn, E. D., 9, week, Jersey City 16-18, Paterson 19, Poughkeepsie 20, Utica 21.

MISCELLANEOUS.

BRISTOL'S EQUESCURRICULUM: Malone, N. Y., 27-8.
BOSCO: Mansfield, O., 10-11.
BALABREGA: Hartford, Ct., May 2, week, Springfield, Mass., 9, week.
CROCKER'S HORSES: Cincinnati 9, week.
GLEASON'S HORSES: St. Louis 9, week.
HERRMANN: Brooklyn May 2, week.
KELLAR: Cleveland May 2, week, Washington 9, two weeks.
TONY DENIER CO.: Fort Wayne, Ind., 7, Indianapolis 9, week.
TAYLOR'S WONDERS: Oswego 4-5, Montreal 16, week.

CIRCUSES.

ADAM FOREPAUGH'S: Wheeling, W. Va., 9, Cambridge, O., 10, Mt. Vernon, 11, Mansfield 12, Tiffin 13, Defiance 14, Chicago 16, week, Battle Creek, Mich., 24, Allegany 25, Grands Rapids 26, Ionia 27, Lansing 28, Detroit 30, Pontiac 31, Port Huron June 1, Flint 2, Bay City 3, E. Saginaw 4, Muskegon 6, Big Rapids 7, St. Louis 8, Oswego 9, Ann Arbor 10, Toledo 11,
BARNUM'S: Trenton, N. J., 10.
BARRETT'S: Washington, Md., 23, Jefferson City 24, Sedalia 25, Independence 26.
DORIS': Allegheny, Pa., 16-17, Newcastle 18.
KING-FRANKLIN: Keokuk, Ia., 12-13.
SELLS BROTHERS': Mansfield, O., 5, Canton 6, Akron 7, Cleveland 9 10, Findlay 11, Toledo 12, Detroit 13, Port Huron 16.

Benefit—to Whom?

Whatever atmosphere may surround THE MIRROR it will be found, whatever the latitude it traverses, to recognize the compass and take its observations from the sun. There is no pleasure in ploughing through the swash of the freshet and the slush of a falling tide. We therefore stand firmly at the helm to make head against the perils that beset the profession. Chief among these may be just now accounted bogus benefits, which are proclaimed on every hand. These, it is obvious, have as the French say, no *raison d'etre*, do not come into the world in a lawful way, but are forced upon the public notice by the free use of the Caesarean operation. To justify a call for a benefit would seem to imply reciprocity and return for some thing done by the alleged beneficiary of a meritorious and of extra worth over and above his nightly work for which he has already been applauded and paid.

If a selection is to be made it is the manager who has the best claim to such distinction, provided he has filled his office commendably and spared no pains to give the public all they are entitled to and something more.

We can understand that managers who have through thick and thin produced good plays and brought forward good actors may be complimented with the "well done thou good and faithful servant." It is he that may look for the honorarium which is so much cheapened nowadays by being bestowed broadcast as bread in the Roman festivals was thrown to the hungry mob.

If by the exercise of a high ambition a professional demonstrates to audiences that over and above his earnings he has striven to hold up the standard of legitimate and inspiriting work, the public in its bounty may properly give him a good mark, and bestow on him, as on the knight who has in the tourney made a good stroke, "Largesse! Largesse!"

A complimentary benefit, it is obvious enough, should be an incitement to the worthy steady-working actor and not a dole for the haphazard makeshift stroller who has no standing in the profession. More and more should the amusement-seeking public demand from their entertainers evidences that they put their heart in the work; use their best powers and finest qualities in what they undertake. It is not for bushelmen and job journeymen to parade themselves before us as entitled to special recognition and clamorous outcries for reward. What audiences demand most of actors and professionals generally at this day is, as in a closely contested suit, a bill of particulars. The era of horse-play and May-day disarrangements of the furniture and properties of the stage has, we trust, passed.

We have dealt too much in this market, in theatrical dealings, with the pig in the poke. "Open your bag." Taught by a bitter experience, the managers and the public may well say when there is much preliminary clamor in regard to unseen plays and untried actors, "Open your bag and let us see what you have there!"

The false principle by which these latter-day private benefits have been ushered in pervades the purlieus of the stage and testifies to a disorderly condition of things which requires to be abrogated. Is the stage a legitimate institution or is it a jack-in-a-box? The time seems to have arrived when the line should be drawn between the self-respecting artist and the huckstering adventurer who hangs loosely on at the skirts of the profession. A thorough purgation and reform is in order.

A New Era for the Theatre.

The shortest day in the year would, we think, be long enough to make a count of all the good readers now flourishing on the New York stage. By a good reader we mean one whose elocution is clean-cut, distinct, sonorous, sympathetic and musically sufficient to satisfy and gratify the sense of hearing. This implies a quick intellect and a genial character. If a vote could be taken to-day from the theatre-goers of this city we are confident it would approach to unanimity in favor of an improved style of vocalization on the stage. Nothing is more offensive to an audience than stifled and self-swallowing verbiage. On the other, what feature of a performance gives more pleasure than the melody of a well managed voice? This is vastly enhanced if the voice commands the scale, up and down, in all its intonations. Where is the actor who is master of such manifold utterance? In the past, we call up as example of artistic and at the same time truly euphonious cadence, Edwin Forrest in one rotund senatorial declamation; Charlotte Cushman, scathing and incisive; James E. Murdoch, elegance of tone in genteel comedy; Julia Dean, nice and pleasantly juvenile; Charles Burke—half brother of Joe Jefferson—in felicitous comic jets of happily elected words and phrases; Macready, rasping to the very dividing of bone and marrow; the elder Booth, speech so given as to intensely identify the character and business; Charles Kean, scholarly emphasis; E. L. Davenport, in purity and propriety. Out of the range of voices of the performers we have named, none could claim a wide scope of success, if we may perhaps make an exception in favor of Booth, who commanded a certain rise and fall, a pitch which played upon the voice as on an instrument flexible and obedient to the purposes of the speaker. For a perfect stage elocution within the reach of some now living may be registered as foremost, Edmund Kean.

Outside of the theatre there is but one American orator known to the present generation who wielded the voice with unequalled resources; of course we refer to Henry Clay. Closely followed by a professional elocutionist and public reader, our informant found Clay in command of the entire scale rising from profound basso, ascending by well-measured advances to the most delicate tremolo, flute like, fading away and lost in the distance.

Even our oratorical contemporary, the caramel of festive banquets, Chauncey Depew, surely as President of a great railroad is the patron of smooth-going trade, shows his respect for tuneful utterance by instructing his brakemen to call out the stations in "a clear tenor voice." This seems to be a shrewd hint that may be well taken by all who are in a position on the stage to arrest the rapid transit of character and incident and bring about at some critical moment or juncture a direful smash up, by virtue of a misaccented word or putting on the high brakes when the low brakes should be employed

It is to the sonorous method in which rhythm and melody are evinced that we call attention. This can be achieved only by close scrutiny and study of the author's text, which, if proceeding from a writer of genius, will naturally inspire the sympathy and emotion, prompting the proper tones and suggesting to the voice its proper function. Why should superior estimation be accorded in brilliant receptions and royal revenues to the fine voices of the opera, and why should not the theatre in its melodic achievements keep alongside of the best vocalists of the Academy?

We hope we are not trespassing upon the private domain of stage management when we suggest that the *dramatic personæ* appearing in the same scene and taking part in the same *ensemble* should be subjected to a choral drill and so to speak have the counterpoint of the text carefully observed, securing unity of effect and brilliancy in the denouement.

NESTOR.

The Agony of Deadheadism.

"I have just opened the last of my mail for the day," said Henry French to a MIRROR reporter, who dropped in on him after a matinee at the Grand Opera House the other day, "and I found that it consisted of three letters, all requests for seats from people that I had never heard of. This demand for free seats is a great nuisance—something abominable. Everywhere you go, everybody you see, everybody you have the slightest acquaintance with—all are looking for free admittance to the theatre. The policeman on the street stops me; the waiter at the hotel brings me my coat and a request at the same time; my tailor greets me with similar yearnings, and so on all through till one becomes almost crazed.

"Only the other day I stood talking to a lady in a hotel, when a waiter came up, and without stopping till he was recognized or begging to be excused, interrupted our conversation by saying that the *chef* downstairs had sent him up to know whether he could have a couple of seats. In my business offices I can't step from one desk to another without a request meeting me half way. If I start to count up a column of figures that must be correct, I am interrupted by the awful words. The furniture man who fixed up my room some time ago, and who charged enough, in all truth, for his work, interrupted me at breakfast with the same old appeal. Besides all this there are the letters. Last week I received one from a gentleman who told me that his family would like to see the play. They forget that if the theatrical manager went down town and would like a set of parlor furniture, a buggy or a suit of clothes, he would have to pay for them.

"A long time ago a friend stopped at my table in Delmonico's and asked me for a couple of seats. Near by was another friend of mine, a stock-broker, who stated that he also would like to see the play if I could accommodate him. I was placed in such a position that I could not help but give him what he asked for. The result was that the following week, when I met him, he said: 'By Jove, Mr. French, that play was very fine. I liked it very much, indeed, and wouldn't mind going to see what you have this week.' The play then on wasn't doing very well. It was a spectacular play, and I mentioned to him that it didn't seem to be running smoothly or doing very well, 'Oh, well, then, I guess I'll wait till it's running nicely,' he said. 'Yes, you will,' I answered, 'and when it's running nicely you'll come and pay for your seats, too.' Those are some of the people one has to meet—men who can afford to pay for the amusement they desire from the theatre, and yet expect to get it for nothing when they know they wouldn't dare to try anything of the sort on their tailor or their landlord."

Snug Little Fortunes

may be had by all who are sufficiently intelligent and enterprising to embrace the opportunities which occasionally are offered them. Hallett & Co., Portland, Maine, have something new to offer in the line of work which you can do for them, and live at home, wherever you are located. Profits immense, and every worker is sure of over $5 a day; several have made over $50 in a single day. All ages; both sexes. Capital not required; you are started free; all particulars free. You had better write to them at once.—*Com.*

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London News and Gossip.

LONDON, April 21.

Since my last, though we have not, strictly speaking, had too much theatrical novelty, we have, in the opinion of most of those who were called upon to sample the same, had quite theatrical novelty enough. I suppose the laws of supply and demand hold good in the theatrical as in any other business, but whether the demand creates the supply or the supply creates the demand, it is unfortunately too often the case that the supply when it comes is not a little bit like what was originally expected of it. This was what was the matter with the "entirely new and original comedy-drama in three acts," entitled Ivy, which was produced at the Royalty on Saturday evening. Mark Melford not long ago wrote for Willie Edouin and Alice Atherton a couple of pieces called, respectively, Turned Up and Blackberries, which caught on amazingly. Inspired by this on-catching Willie and Alice commissioned Mark to measure them for another couple of parts, which he did, and the result is Ivy.

* * *

Whether it is that Melford has been going in for over-production of late and needs a rest, or whether he made some mistake in his measurements of Alice and Willie, I am not prepared to say; but I will avouch that the result is unsatisfactory and disappointing. Melford calls his piece a comedy-drama. What he has tried to do is to tell a more or less melodramatic story, and the method of his telling more nearly resembles burlesque than anything else. Ivy is in some respects akin to pieces of the Lotta type, which (when good) suit American tastes, though here their success (if any) is mainly one of curiosity. Of Jack in-the-Box, an extreme example of the genus now playing in London, I have already spoken my mind to you. A song is thrown in here, a dance there and antics everywhere. If there is in Ivy a minimum of singing and dancing, there is a maximum of antics. These might perhaps go with better effect, but that a serious element is sought to be imported into the proceedings. This clusters around a will wherein "the Squire" disinherits his daughter because she married without his consent. After undergoing all manner of adventures, which included being put into the fire but not consumed and being made into a child's kite, but not destroyed—it falls into the hands of the wicked husband, who, being a bit too clever for his own interests, burns the document right away and thereby lets in an heir-at-law, for it turns out that "the Squire's" daughter is only an adopted child, so that the schemer has schemed to no purpose.

* * *

Edouin plays the Squire's faithful steward, and is very merry mostly, but shows his fidelity by getting drunk and being thrown from his horse into a mud-heap. Miss Atherton plays Ivy, the Squire's faithful steward's only daughter, and in her the interest of the piece mainly centres. Ivy runs a "Kindergarden College" and dresses as though she was a child of fourteen. She has to be hoydenish and eccentric all the time—and she is. In short the whole business was childish and conventional, and there is no more to be said about it except to condole with Edouin and his accomplished wife. The success of the evening was made by a tiny three-year-old who represented one of the Kindergarden collegians with much humor and vivacity.

* * *

When all was over the pittites and gallery folk having by decisive shouts of "Author!" deluded poor Melford into coming before the curtain, howled at and hooted him when they had got him there.

* * *

As I think I told you in my last, Miss Atherton has been in very bad health lately. She had been confined to the house some days before she went down to the Royalty on Saturday to play Ivy. Whether it was owing to the unfavorable reception of the piece or to a fresh cold which she caught during the evening, I know not; but on Sunday poor Alice was seriously ill with pleurisy in addition to the bronchial attack from which she had been previously suffering, and she has of course not been able to play since. I was glad to hear last night, however, that she is now much better. During her absence Eva Wilson has played Ivy. To-night I am told that Ivy will as soon as possible be withdrawn from the Royalty bill.

* * *

Madame Favart was revived at the Avenue on Monday with a cast the chief members of which were Florence St. John (specially engaged for her original part), Arthur Roberts, Ashley and Phyllis Broughton.

* * *

Last night, Beerbohm Tree (supported by a strong company) commenced management on his own account at the Comedy, selecting for his opening piece a four-act drama called The Red Lamp. A great deal of mystery was observed regarding the authorship of this piece, but during the night it was made manifest that the writer was Mr. Outram Tristram; also the reason that he thus tried for awhile to escape observation was that a former play of his, The Undergraduate to wit (in which Felix Morris played a prize-fighter), was severely slated by Messieurs the Critics. I may add, just by the way, that on the whole the severity was well deserved. For all that Tristram is diligent and not without parts. His latest effort is a considerable improvement upon his first, but it is loosely constructed and the dialogue is moody. It has several exciting episodes, but these were not properly sorted out. Moreover, it has no proper light humor to relieve its sombreness, and that your modern playgoers regard as a grave defect, and rightly as I think. In short, clever as The Red Lamp is, in certain parts, it is not the kind of piece to draw money.

It is in point of fact a Russian society drama, chockful of Nihilism, which revolves around a red-shaded drawing-room lamp. This lamp, a certain princess, herself a suppressor of Nihilists, is led into displaying in a certain window o' nights in order to warn her brother, the Prince Alexis, who is implicated in a terrible plot against the Czar and all his works.

* * *

During the piece several exciting events occur, notably in the third act, where Paul Demetrius, of the Secret Police, minutely searches the house where a mine has been prepared to blow up the Czar. In this scene things not only look bad for the conspirators, but also for the Princess, who has ventured thither in order to warn her brother of Paul's approach. Paul's astuteness, however, and the machinations of all concerned are somewhat vaguely and unsatisfactorily foiled by an American named Allan Villiers—a New York *Herald* man—for whom the author has endeavored to make a very "fat" part, perhaps with a view to the American market. Certainly with such a character as this for the god out of the machine. The Red Lamp should fetch a good price in your land.

* * *

Tree played splendidly as the Secret Policeman, but there was too much of him. Lawrence Cantley made a striking hit as the Nihilist Prince, who at the finish gets stabbed by a treacherous Nihilist, who is in turn stabbed by a faithful Nihilist. Tree wanted Kyrle Bellew for this part, but couldn't get him. (By the bye, it was reported in London the other night that Bellew had died in New York, but happily no confirmation arrived. I suppose he is all right. Eh?) To conclude, Lady Monckton worked bravely as the terribly upset Princess, but Brookfield, a clever character actor, was all at sea as a Russian general, and the other good people had little chance.

* * *

What the new syndicate who propose to run the Empire Theatre will do with that white elephant of a house when they have got it, remains to be seen. It will not be surprising if they move Heaven and earth, not to mention the Middlesex magistrates, in their endeavors to get a music-hall license for their magnificent but up to now unremunerative property. The big business done by the Alhambra, the opposition shop on the other side of Leicester Square, is indeed enough to set the mouths of any syndicate watering. For months past the Alhambra has been crammed nightly, and there seems no just cause or impediment why it should not continue the business for months to come, if not for ever. Those splendid ballets, The Seasons and Dresdina, are still running here, but Jacobi, Hanssen, Bessche and Co. have long been at work upon another, with which they presently propose to knock the town even as they have knocked it before, only more so. After surveying man (and woman) kind from China to Peru in search of novelty for the subject-matter, they concluded to turn on the Russian tap, and Russian accordingly the new ballet will be, with any amount of local color, including probably vodki, stchi, qvass, and Nevski Perspektive to be supplied to the performers by way of light refreshment between the tableaux.

* * *

The desire for local color will not, however, extend so far as the title of the new production, for this morning, after profound consideration and the consumption, doubtless, of much midnight train-oil, the Alhambra directors concluded to call the new ballet Theodora, which is not a Russian name, anyway, whatever else it may be. I suspect they meant Fedora when they started out on this christening picnic, but got somewhat mixed before the conclusion of the ceremony. According to present arrangements, Theodora will be produced at the Alhambra during the first week in May, with the vigorous Palladino as premiere danseuse.

* * *

Among new plays promised are (1) Christina, another Russian play, to be matinee'd at the Prince of Wales' to-morrow afternoon; (2) Twice Married, at the Gaiety on Monday afternoon; May and December, at the Criterion on the same day; a new five-act drama called The Witch, to be tried at the Princess' on Tuesday afternoon; and—but there, that's enough for now. I have only to add that Irving appears in The Bells and Jingle at the Lyceum on Saturday.

GAWAIN.

Selina Dolaro's New Comedy.

On next Thursday afternoon, May 12, a society comedy by Mme. Selina Dolaro, entitled Fashion, will be produced at the Madison Square Theatre. The production will be for the benefit of the actress. To a MIRROR reporter, who met her watching the rehearsal the other day, Mme. Dolaro said:

"My play will be given its first representation next Thursday, although it was originally accepted by Messrs. Shook and Collier for production at the Union Square Theatre. The changes there prevented its coming before the public. I call it a modern society play. It is in five acts, is entirely original, not being an adaptation from any other work or book of the kind, and, as plays of that sort usually do, contains some flings at the caprices and follies of what we are pleased to call society.

"At the Union Square Theatre production I was to have appeared in the principal female role, which will now be taken by Annie Robe. It is that of a spoiled girl, who is married to a man whom she doesn't appreciate. She is at that stage where she looks with more favor on the attentions of the gentleman who stoops down to pick up her handkerchief, or is ever at her side to pay some neat compliment, than on the man with true worth and merit. She is not bad, you see—only untried. The object of the play—though there is a natural objection to plays that are written with the intention of pointing a moral—is to teach that women who are not able to carry through their little follies with the dash, the abandon and the bravado of the world, should let such follies entirely alone. By all this you must not judge that this is a sinful play in any sense of the word.

"The scene is laid in Paris. There are seven principal characters—no subordinate ones—and whatever the result as far as success goes depends entirely on them. The cast will include Annie Robe, Annie Russell, Mrs. Dennison, Miss Ford, Herbert Kelcey, Henry Miller, E. J. Henley and Harry Edwards. The play will be produced under the direction of Ben Teal. While I am on the subject I wish you would mention how much indebted I am to all of these kind ladies and gentlemen of the profession, and to the number of others who volunteered, for I could have doubled the cast from those who offered. They all have my most sincere thanks. I am also very much indebted to Mr. Palmer for the loan of his theatre—not that other managers, to whom I am very thankful, did not volunteer—but that there is not another theatre that could have given me such an advantage.

"I have considerable hope of the play, for all of the company are well satisfied with their parts and believe that they can make them very interesting—which is a good test. Besides, I have been greatly encouraged by receiving the opinions and approval of many literary men who believe there is merit in the play and consider it worthy of production. I would like to see it succeed, so that a place might be made for me and I might continue in the work. I have been too long on the stage and have had too much experience to entertain hopes of a very phenomenal success; but if the play goes it will be well for me, for there has been a dearth of good society plays recently, and there is a splendid market for them in New York, seeing that at least three theatres in the Metropolis will be devoted to such productions next season. My play was in contemplation for immediate production at the Haymarket in London, but the reading had not quite been concluded when Mrs. James Brown Potter's engagement put it all off. There is plenty of time now in London if the play proves successful here; so I'm hopeful for the best."

Gossip of the Town.

John A. Stevens is once more rewriting Passing Shadows. He has been offered a Summer engagement in the English provinces, which he declined. He says he will play but six weeks next season.

On Monday last Patrick O'Connor, the popular little treasurer of the Fifth Avenue Theatre, better known as "Patsy," handed in his resignation to take effect at the end of the season. His health is broken.

George T. Clapham, who has been in Europe the past four months on the search for spectal attractions for Rice, Sweatnam and Fagan's Minstrels, sailed for this country on the *Wyoming* on Saturday last.

Believing that the provisions of the Inter-State law will bring about an increase in the number of stock companies, Sidney Chidlev, the scenic artist, will accept an offer of employment in any part of the country.

On Monday last a mortgage was recorded by which Edwin Booth took as security from Ephraim Drucker, to whom he loaned $29,000, the property situated on the northeast corner of South Fifth avenue and Grand street.

Harry Eytinge, having accepted an engagement that interfered with the rehearsal of Gwynne's Oath, Nelson Wheatcroft has engaged R. F. McClannin to fill his place in the Philadelphia production of the play on the 23d inst.

Louise Dillon's engagement with W. H. Gillette lasts for fifteen weeks longer, and includes the Star Theatre production of Held by the Enemy, at the conclusion of which she enters the Lyceum Theatre stock company for the season.

Louise Paullin, of the Carleton Opera company, has been engaged by Brooks and Thompson for the Imperial Burlesque company, which opens its season at the Grand Opera House, Chicago, on May 31, in The Arabian Nights.

James Neill, leading man of the Main Line company, leaves for San Francisco to play the part of the young Confederate in the new version of Held by the Enemy. Mrs. Neill accompanies her husband, but not in a professional capacity.

T. W. King is down from Saratoga to rehearse his new comedy, The Judge, in which Odell Williams is to star. The first production will take place at Saratoga on May 18, and a delegation of invited guests from this city will be present.

At the regular meeting of the Theatrical Mechanical Association, last Sunday, it was voted that all of the managers of the city be notified that the Association had nothing whatever to do with the new society known as the Theatrical Progressive Union.

Daniel Hart, Otis Shattuck and Charles French, Jr., all of the Parlor Match company, took the second degree of Freemasonry on Tuesday afternoon in the New York Lodge Room of the Masonic Temple. Quite a large number of professionals were present.

H. S. Taylor has signed a contract with William Henderson to represent the new Academy of Music which that manager is building in Jersey City. Mr. Taylor has also added the theatres at Savannah, Ga., and Fond du Lac and Oshkosh, Wis., to his list.

MIRROR correspondents are reminded that hereafter their letters must be addressed to No. 145 Fifth avenue, New York City, instead of No. 12 Union Square. There can be little excuse for mailing to the latter address, as ample notice has been given of the change.

The manuscript of a new spectacular melodrama by Bea Teal and Fred Maeder was forwarded to Imre Kiralfy prior to the latter's departure for Europe a couple of weeks ago, so that model for the scenery might be made abroad. The piece will be produced in this city next season.

John F. Donnelly leaves the business management of the Bijou Opera House this week. During his long connection with the house he became one of the most popular theatrical men in the city. Some time later Mr. Donnelly will go to Europe in the interest of Conried and Herrman.

The roof garden at the Casino will never have looked so attractive as it will the coming season. It is to be opened the coming month. Large palms are to take the place of the smaller plants, the pillars are to be encircled with varicolored lights, and the water in the fountain is to be illuminated from below.

Horace McVicker has been in the city for the past week. The reason for his visit to the Metropolis was not learned until the other day when it was announced that Dion Boucicault, who had cancelled his engagement of May 16 at McVicker's, in Chicago, had reconsidered his determination and would go on.

The season of the Tin Soldier company ends at Chelsea, Mass., on Saturday night. Next season will begin the latter part of August in the West. During the Summer Charles H. Hoyt will make a number of changes, and the cast will be materially strengthened. Eugene Canfield and Isabelle Coe have already been engaged.

Herrmann played a fine engagement in Brooklyn, E. D., last week Erminie followed on Monday, May 2, to a packed house, Solomon and Daboll making a great hit as the two thieves. Fanny Davenport is announced at the Lee Avenue Academy for May 9 On May 2 Her Atonement opened at the Novelty to a large house.

In spite of all the efforts made by Manager Rosenquest to induce Denman Thompson to remain at the Fourteenth Street Theatre, that gentleman has decided to close, as stated, on June 3. He is booked, however, to appear at the Fourteenth Street house again next season, playing an engagement of five weeks in The Old Homestead, beginning Nov. 21.

James C. Duff has determined to make the Standard Theatre a home of comic opera. Opera will finish out the present season. Should a successor to A Trip to Africa be necessary either Iolanthe, Gasparone, or A Night in Venice will be put on. Next season at his house will be opened with Audran's The Grasshopper, and The Ant will follow.

Carl Irving, Marion Manola and Hubert Wilke have been engaged for the production of The Black Hussar at Wallack's Theatre next Monday night by McCaull's Opera company. It is claimed for this production that it will be the best that the opera has ever had, and the costumes that Colonel McCaull had made in Germany will be seen for the first time in this city.

Clinton Stuart has written a new play, Fair Fame, which it is his intention, provided the hot weather does not demoralize the season too soon, to produce at one of the theatres some afternoon during the present month. It is highly probable that Linda Dietz, who has just come to America after a number of successful English engagements, will play the leading female role.

William Hanlon left the Fantasma company last Saturday night, George Hanlon taking his place. The former sails for Europe this week to secure new people and novelties. The Hanlons gave the Albany Press Club a benefit last week. Governor Hill and other State dignitaries attended. After the performance the Hanlons were received by the Governor at the Press Club rooms.

M. A. Kennedy, of the Private Secretary company, has been offered a very flattering engagement in support of Lotta next season, but owing to other arrangements he has been compelled to decline. Mr. Kennedy is in possession of a new three act comedy which he claims is even funnier than The Private Secretary, and which he will shortly put on the road with himself and another comedian in the principal roles.

Just before leaving for Europe, a couple of weeks ago, W. J. Florence made a contract with Charles Gayler for a new comedy. During the latter part of last week Mr. Florence cabled to his wife that he had also secured two very funny English comedies. During Mr. Florence's absence negotiations are going on by which he will probably open in New York for a run in November. He has had the offer of four theatres in the city.

Fred Solomon has been engaged for the season of comic opera at the Grand Opera House, Washington. The Lily of Killarney will be first presented, the company including Carlotta Pinner, Edna Gray, Helen Norman, Signor Montegriffo, Fred. Solomon, Walter Allen, R. N. Dunbar, William Broderick and F. D. Daily. On May 23 a new opera, entitled Love and Larceny; or, The Dashing Highwayman, will be produced. This smacks of Claude Duval, brought out at the Standard some seasons ago.

For Richard Mansfield's engagement at the Madison Square this Summer there have been no less than one hundred and eighty-seven applications for the dozen parts, according to Manager Price. Beatrice Cameron is re-engaged for leading business, and Emma V. Sheridan has been specially retained to fill the character of the housekeeper, Rebecca Moor, in Dr. Jekyll and Mr. Hyde in Boston. The stage pronunciation, by the bye, will be Dr. Jee-kill instead of the familiar Jek-ill. Mr. Mansfield adopts this change on Louis Stevenson's authority.

"I shall leave America on June 1," said Kyrle Bellew to a MIRROR reporter who met him outside of Wallack's the other day, "and I expect to be back about the middle of September. I can't say that I enjoyed this season here, because I've been ill most of the time. I'm going over for a rest more than anything else. I've had several offers to play during my stay, but I've refused them all. Beerbohm Tree, the new manager of the Comedy Theatre, has made me an offer to play there, while I have also had an offer to appear in the old comedies at the Opera Comique."

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The entire company engaged for the production of Held by the Enemy, at the Baldwin Theatre, San Francisco, leaves this city on May 15, and go direct to the Pacific Coast. Al. Hayman is said to be boasting that he secured the tickets for the entire company to San Francisco and back at more satisfactory rates than he was able to secure before the passage of the Inter-State Commerce law.

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